

SELECTED VOCAL ARRANGEMENTS OF IRISH FOLKSONGS:  
A HISTORY, STYLISTIC ANALYSIS, REPERTOIRE LIST,  
AND GUIDE TO PERFORMANCE AND PEDAGOGY

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## INTRODUCTION

After I moved to the United States from Ireland in 1998, I sang an unaccompanied Irish folksong entitled “Thugamar féin an samhradh linn” for the North Carolina high school vocal solo contest. A judge commented, “Nicely sung; but we would like to hear something from the standard repertoire next time.”

For a variety of reasons, folksongs are only part of the classical vocal canon if they have been arranged by a recognized classical composer and translated into one of the standard languages of classical vocal literature. The melody of “Thugamar féin an samhradh linn” was set to English words by Thomas Moore and published as “Come, Send Round the Wine” in Sir John Stevenson’s famous volume, *Moore’s Irish Melodies* in the early 1800s. If I had sung the Stevenson arrangement of the same song for state contest, my choice would have fallen within the favored canon. This project is undertaken with the belief that Irish folksongs can find a place in classical voice studios if teachers are directed to the best sources and arrangements.

The primary purpose of this study is to identify arrangements of Irish folksongs by eminent classical composers, with primary attention to compilations that are available to teachers today. I will provide background on the melodies and composers; stylistic analysis of the settings; commentary on the texts; and recommendations for performance and pedagogy, including a discussion of diction, level of difficulty, age appropriateness, programming options, and recommended editions. To prepare repertoire for informed performance, it is beneficial for students and teachers to know some of the history related to the traditional melody and/or text. For this purpose, I will identify primary sources such as the Bunting and Petrie collections of folksongs, and will explore the canon of

Irish folksongs that was established by collectors and used as a source by classical composers. This study prioritizes the melody over the text: traditional texts with newly composed melodies are not included, while traditional melodies with newly composed texts are included. I will list folksongs that have received more than one important setting, so that a teacher may choose, for example, between the Britten setting of a specific song, and the Beethoven, Wood or Stanford arrangement of the same song.

### **What is the scope of this study?**

This study is meant to help teachers and performers of classical voice find repertoire based on Irish folksongs. There are many related genres that will not be surveyed in this study, including the following: music that is widely identified as popular rather than classical in style, and is not accepted in classical voice studios (for example: Christy Moore, Tom Clancy, Clannad, Dubliners, etc); melodies that were written by a specific, classically trained composer, reflecting a learned tradition rather than oral tradition (for example: Irish composer G. Molyneux Palmer's settings of James Joyce's *Chamber Music* poetry; or the many settings of Thomas Moore's poetry to music other than Irish traditional melodies, as in the songs of Berlioz, Spontini, Schumann, Ives, Bolcom, Laitman, and Duparc); and music that is out-of-print and unavailable, representing an impractical repertoire choice for voice teachers.

In this study, the adjectives "folk" and "traditional" are used interchangeably, although the latter term began to gain preference in academic circles beginning in the 1980s.

### What is folk music?

“There are in this small Island two nations: the Irish (or Gaelic) nation, and the Pale. The Irish nation, tiny as it is at the moment, has a long, professional literary and musical tradition. The Pale, on the other hand, has a tradition of amateurishness...[which] has about the same relevance for the Irish nation as would a column about bee-keeping in a tricyclists’ monthly journal.”<sup>1</sup>

Irish composer Seán Ó Ríada (1931-71) expresses disdain for Irish music that is created in an Anglo-European art music tradition. He associates this tradition with “The Pale,” the area around Dublin that was the center of British rule in Ireland from the Middle Ages, and where formal musical training historically reflected English musical instruction. Ó Ríada spent most of his compositional career trying to reconcile the burden of an Irish ethnic music tradition with the aspirations of an emancipated Irish art music, ultimately rejecting the possibility of Irish art music.<sup>2</sup> It is necessary to discuss the terms “folk” and “art” music, as they are ubiquitous considerations in Irish music. The concept of “folk music” holds a strong appeal for wide audiences, from ethnomusicologists to avocational musicians. Yet there is no established definition of “folk music,” and the controversy around the term stems from the complex issues of identity, class, nationality and ethnicity involved in defining it. William Cole provides both an academic definition – “Music that has submitted to the process of oral transmission: it is the product of evolution and is dependent on the circumstances of continuity, variation and selection” – and a layman’s definition borrowed from Pete Seeger: “They’re called folk songs because

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<sup>1</sup> Seán Ó Ríada letter to Charles Acton, July 27, 1971, quoted in Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Notre Dame, IN: University of Notre Dame, 1998), 144.

<sup>2</sup> Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Notre Dame, IN: University of Notre Dame, 1998), 125.



folks sing ‘em.’”<sup>3</sup> Although the term “folk” connotes rustic, anonymous, or untrained music to some people, none of these descriptors is requisite; Cooper writes about melodies that “were treated as if folksongs, subjected to minor modifications and often transmitted orally, even if they had originated as composed art music.”<sup>4</sup> Similarly, Britten eschews sentimental concepts of folk art as a product of primitive society: “Indeed the whole conception of folksong as a germ from which organized music grew may prove to be a false one. Literary research into the origins of the folk-ballad shows that it is an end-product of an aristocratic art form, the epic...Folk-music most probably has likewise been evolved from conscious art-forms, such as church music or the art of the Minne-singers.”<sup>5</sup>

The term “art music” describes “music that is written down and that takes a more or less established form to transmit some sort of artistic expression.”<sup>6</sup> It is common for composers trained in these established forms to incorporate orally transmitted traditional melodies into their compositions. If the traditional melodies they use had national or ethnic associations, however, these composers may ignite debate over whether the resulting art music is any longer associated with that national or ethnic identity. This is particularly true in Ireland, where England’s hegemonic influence causes a backlash against imported devices. In countries with a longer history of independence, such as the

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<sup>3</sup> William Cole, *Folk Songs of England, Ireland, Scotland, and Wales* (Garden City, NY: Doubleday, 1961), ix.

<sup>4</sup> Barry Cooper, *Beethoven's Folksong Settings* (Oxford: Clarendon Press, 1994), 58.

<sup>5</sup> Benjamin Britten, “England and the Folk-Art Problem,” *Modern Music* 18/2 (Jan/Feb 1941), 71-75, in Paul Francis Kildea, *Britten on Music* (Oxford: Oxford University Press, 2003), 31-35.

<sup>6</sup> Jane Bellingham, “art music.” In *The Oxford Companion to Music*, edited by Alison Latham. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e422> (accessed May 31, 2012).

United States or Britain, the intermingling of art and folk traditions has been less divisive than in Ireland. After becoming director of the National Conservatory of Music in 1892, Dvorak encouraged American composers to base their works on folk traditions; thereafter, scores of American composers have used traditional melodies. Combining art and folk music in Ireland has not gone as smoothly.

### **What is Irish music?**

In Ireland, “folk music” is sometimes understood to be “a symbol of sectarian cultural discourse,” which implies that there are political ramifications when the term is invoked.<sup>7</sup> Thomas Davis, leader of the 1840s Young Ireland movement, published Irish folksong arrangements in the *Spirit of the Nation* collection for the specific purpose of rousing revolutionary sentiment against England. Davis exemplifies the way the issue of “Irishness” in music has been inseparable from the relationship between England and Ireland.<sup>8</sup> Ironically, Davis and other Irish nationalist musicians turned to devices imported via England – musical notation and Western harmony – to capture the melodies they wanted to use to incite nationalism. While Thomas Moore was praised by many, including Davis, for using folk melodies to promulgate the idea of autonomy for Ireland, he was castigated by others, including Stanford, for “corruptions” of Irish material in the way he “altered” melodies and texts and turned them into English parlor songs.<sup>9</sup> Cowdery

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<sup>7</sup> Michael Murphy and Jan Smaczny, ed., *Irish Musical Studies, vol. 9: Music in Nineteenth Century Ireland* (Dublin: Four Courts Press, 2007), 285.

<sup>8</sup> *Ibid.*, 269.

<sup>9</sup> Charles Villiers Stanford, *The Irish Melodies: The Original Airs Restored and Arranged for the Voice* (London: Boosey & Co., Ltd., 1895), xi, and Gerry Smyth, *Music in Irish Cultural History* (Dublin: Irish Academic Press, 2009), 17.

finds that imminent folksong collector Edward Bunting and Moore, both academically trained in Anglo-Irish schools, “held no little contempt for the ‘ignorant’ folk musicians of their time.”<sup>10</sup> Their writings illustrate that the English-Irish dialectic was also clearly manifested in the issue of whether musicians were “traditional” or “trained.” It cannot be ignored that virtually every composer and collector represented in this study has a place in Ireland’s musical “polarized development of colonial and ethnic ideologies of culture;” their education – even if obtained in Irish institutions such as Trinity College or the Royal Irish Academy of Music instead of schools in England – is replete with cultural dependence on England.<sup>11</sup>

Certain non-Irish composers who used the folksongs of their countries for classical vocal compositions – including Dvořák, Britten, Sibelius, Grieg, Copland, Smetana, Bartok, Schubert, and Brahms – have found their folk-based works successfully incorporated into classical vocal repertoire. They applied their individual (and highly classical) compositional styles to traditional melodies and/or texts,” but tried to retain certain features that they considered “folk” elements. Since there are fewer arrangements of Irish folksongs that have found a similar path out of obscurity, this study undertakes to identify collections that make reference to Irish folk music and also achieve appropriate classical standards, regardless of the divergence in the composers’ approaches to setting folksongs. Of the classically trained composers who have tried to incorporate Irish folksongs into their works, some receive criticism for making their settings unauthentic – overly classical and continental – and “surgically implant[ing] cosmetic versions of Irish

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<sup>10</sup> James R. Cowdery, *The Melodic Tradition of Ireland* (Kent, OH: The Kent State University Press, 1990), 3.

<sup>11</sup> Harry White, *The Progress of Music in Ireland* (Dublin: Four Courts Press, 2005), 40-41.

materials into the homogenous Anglo-American framework.”<sup>12</sup> However, Cooper uses the example of Beethoven’s folksong arrangements to point out that it is misguided to evaluate folksong arrangements with regard to their significance in the folksong tradition. The settings “are not a fusion of two equal traditions [folk and classical], but the incorporation of folk elements into the classical repertoire.”<sup>13</sup>

For centuries, composers and creative artists have capitalized on the exotic appeal of “Irishness” for marketing purposes, whether or not that was their intention. John O’Flynn finds that “some cultural-economic entrepreneurs appropriate collective imaginings of essential Irishness in music to promote the idea of a national brand.”<sup>14</sup> Music in the Gaelic language has sometimes been considered especially Irish, representing a “fetishization of ‘native’ Gaelic Irishness.”<sup>15</sup> “Irishness” also has to do with the way music is performed; O’Flynn quotes interviews of concert-goers at an Irish Tenors concerts: “They’re singing Irish things in a totally different...un-Irish way...they’re singing in an opera style.”<sup>16</sup> O’Flynn, Michéal O Súilleabháin and Gerry Smyth are among musicologists who have written volumes that attempt to define Irish music, and their works delve more deeply into the topic than is necessary for this study – sometimes resulting in a “navel-gazing approach.”<sup>17</sup> Composers have varying

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<sup>12</sup> Gerard Gillen and Harry White, ed., *Irish Musical Studies, vol. 3: Music and Irish Cultural History* (Dublin: Four Courts Press, 1995), 210 and John O’Flynn, *The Irishness of Irish Music* (Surrey: Ashgate, 2009), 173.

<sup>13</sup> Barry Cooper, *Beethoven's Folksong Settings* (Oxford: Clarendon Press, 1994), 197.

<sup>14</sup> John O’Flynn, *The Irishness of Irish Music* (Surrey: Ashgate, 2009), 173.

<sup>15</sup> *Ibid.*, 6.

<sup>16</sup> *Ibid.*, 99.

<sup>17</sup> John O’Flynn, *The Irishness of Irish Music* (Surrey: Ashgate, 2009), 201.

understandings of what constitutes “Irishness” and “traditional music.” Each composer applies his or her own projected values when using terms such as “authentic,” “preserve,” and “alter” with reference to folk music; there is not a “standard” version of most folksongs, since they were altered by each performer who passed them on orally. Given the amorphous nature of music that is labeled “folk music,” it is not within the scope of this paper to define the term “folk music” conclusively or to determine which sources of folk music are most authentic. Rather, this study first identifies important volumes in which collectors endeavored to notate Irish folk music, and then identifies classical arrangements of these collected melodies in the English language. I will determine as much as possible which collections of melodies composers used in their arrangements. As the question of authenticity is an ethnomusicological one that is not easily settled, there is a more pertinent question for voice teachers in conservatories: “which arrangements effectively bring Irish folksongs into the classical vocal orbit?”

### **Irish folksong and the classical vocal repertoire**

The college-level voice teacher is usually expected to teach songs from the “standard classical repertoire,” a term that is also given to auditioning students as a guideline for choosing their songs. Some music schools expand the category to include both “Art Song and Folk Song repertoire.”<sup>18</sup> Others divide repertoire into multiple categories in which it is difficult to find a place for Irish folksong: of the twenty-one areas of acceptable repertoire listed by the University of Michigan Department of Voice, most Irish songs do not quite fit into “Songs by Nationalistic Composers in the original

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<sup>18</sup> Boise State University Department of Music, “Entrance Requirements-Voice,” <http://music.boisestate.edu/entrance-requirements-voice/> (accessed April 20, 2012).

language,” as the earliest texts to these melodies were in Irish Gaelic.<sup>19</sup> Some academic programs avoid dogmatism on the topic of acceptable repertoire with statements such as “Recital repertoire is subject to approval by a student’s teacher or committee.”<sup>20</sup> Guidelines of this kind leave it to teachers to determine whether folksong arrangements attain appropriate classical standards.

One definition of “song” that is often considered authoritative in song repertoire is Donald Ivey’s: “song must not be thought of as either music or poetry but rather as an amalgam that shares significantly in both arts and is equally dependent upon both. It is possible to discuss the poetry, in form and content, and it is possible to discuss the music, in form and content. But in a truly successful song they *function* concurrently.”<sup>21</sup> An Irish folk song does not always meet this standard, as a previously existing melody is sometimes fused with an existing poem. This textual difficulty faces all Irish folksong arrangers except those such as Micheál Bowles or Carl Hardebeck, whose Gaelic-language folksong settings present texts that originated alongside melodies in oral tradition. However, it is most common for classical arrangers of Irish folksong simply to reverse the conventional art song creative process: instead of writing music that expresses an existing text, the composer commissions or finds text to fit an existing melody, and then fashions an accompaniment to accord with both. It is also possible to take a melody with specific affective characteristics and alter it by accidentals, metrical adjustments, and tempi to fit the mood of the chosen text: this was Thomas Moore’s practice more

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<sup>19</sup> University of Michigan School of Music, Theater & Dance Department of Voice “Doctorate of Musical Arts in Performance: Voice,” <http://www.music.umich.edu/departments/voice/dma.htm> (accessed April 20, 2012).

<sup>20</sup> Indiana University Jacobs School of Music, “JSOM Bulletin,” <http://www.indiana.edu/~bulletin/iub/music/2011-2012/music-pdf.pdf>, (accessed April 20, 2012), 90.

<sup>21</sup> Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: The Free Press, 1970), 96.

than once, as in “Let Erin Remember the Days of Old,” which he changed from a humorous, fast Gaelic song about a fox into a patriotic, martial hymn (Ex. 1, 2).

**Allegro**

*p*

The  
The

*f*

*p*

little Red Fox is a raid-er sly, In the mist-y moon-light creep - ing; With a  
little Red Fox is a fam-i-ly man, By his own fire-side re - pos - ing, Till the

Example 1: Redmond Friel, “The Little Red Fox,” mm. 1-9, from *The Paterson Irish Song Book*. Used with permission.

**Alla marcia.**

**VOICE.**

**PIANO.**

*f*

*p*

Let E - rin re-mem - ber the days of old, Ere her

Example 2: Charles Villiers Stanford and Thomas Moore, “Let Erin Remember the Days of Old,” mm. 1-7, from *The Irish Melodies, Op. 60: The Original Airs Restored and Arranged for the Voice*. Public Domain.

Arranger Friel celebrates the song's fast pace and humor with his allegro setting and humorous words (Ex. 1), while Moore changes the melody's character by substituting militaristic text for the humorous orally-transmitted text, and by slowing the tempo enough to give more weight to the simple melody (Ex. 2).

There are three broad categories of texts assigned to Irish folksong arrangements: "traditional" texts that were collected with the folksong, and which likely originated alongside the melody; texts that poets fashioned to sound Irish and traditional, inspired by the mood they detected in the melody (as in Padraic Gregory and Padraic Colum); and texts whose poetic topic and merit are independent from traditional Irish life and meaning, often more Anglo-Irish than Irish (most of Alfred P. Graves and some of Thomas Moore). Anglo-Irish texts may help a song gain acceptance into the classical vocal canon most easily, although all three text types have parallels in standard vocal repertoire.

In many cases, a student must rely on the composer's pedigree as the factor that ensures acceptance of Irish folksong repertoire – judges or teachers will not raise their eyebrows if the arrangement has the name of a Beethoven or Britten on it. Similarly, arrangements by obscure composers are more likely to be accepted if the composer can be defended with an argument of this kind: "Charles Wood may be unknown, but he taught Vaughan Williams and Howells." However, there are not such defenses for relative unknowns such as Thomas Osborne Davis or Alfred Moffat. In evaluating whether to use songs by such composers in the vocal studio, teachers should consider musical aspects such as technical demands, range, melodic contour, harmonic language, musical style, tempo, text quality, potential for dramatic interpretation, and overall



pedagogical usefulness. There are definitely instances in which the folksong does not survive the migration into the art song idiom very well, resulting in unsuccessful settings that should be avoided. In some cases, the melodic simplicity and repetitiveness that gave the folksong its charm or functionality becomes monotonous in the stylized musical structure of art song; or the rustic verse seems campy and provincial without relating to a universal sentiment in the artistic context. For this reason, the teacher or performer should choose critically from each collection, just as it is necessary to discriminate in any art song collection between songs that succeed and songs that fall flat. The teacher must answer a number of questions, especially regarding the accompaniment: is the setting truly an art song in which both piano and voice have a role in communicating the text, or is the piano simply supporting the voice with mechanical chords and vocal doubling? Does the piano introduce independent motives that contrast with the melody and elaborate upon it, and are the harmonies broader than perfunctory dominant-subdominant-tonic statements? Is the text a flowery or archaic parlor-room poem, or does it use powerful or humorous imagery and imaginative ideas that will engage the student? In surveying the vocal range of Irish folksong arrangements, teachers will find that there are songs for beginning students with restricted ranges, as well as wide-ranging melodies that challenge advanced students. Similarly, one composer might use the simple chords suggested by a melody, yielding a setting accessible to a beginner; another composer might assign contrasting rhythms and melodies to the piano and voice, yielding complex, polytonal settings. Regarding the text, students and audiences are frequently drawn to folksongs because of their charm, tunefulness, simplicity, humor, narrative structure, and lack of academic seriousness. Additionally, students are more motivated to master songs

when they connect with the subject matter and musical style. The subject of many texts assigned to Irish folksongs is visceral and down-to-earth: poems about working, child-rearing, drinking, flirting, fighting, or being alone, rather than heady poems full of intangible metaphors. Students are furthermore likely to be drawn to these folksongs because Irish music and culture have been fashionable for generations in the United States, particularly in recent decades, with the commercial success of artists in the broad genre of “Irish traditional music.” Future generations are likely to demonstrate continued interest in Irish music, given the large number of Americans with Irish ancestors. Additionally, much of the folk music of the United States is linked to Irish folksongs; a student who enjoys Foster’s “Oh! Susannah,” “My Old Kentucky Home,” or “Jeanie with the Light Brown Hair” is likely to enjoy the song tradition that laid the foundation for these melodies. The voice teacher can capitalize on this connection by presenting Irish folksong arrangements that fit in the category of classical vocal repertoire.

### **What is involved in arranging Irish folk music?**

To determine the uses teachers can find for Irish folksong arrangements, it is helpful to identify musical features of the Irish folksongs transcribed by collectors and arranged by composers. Regarding the “Irishness” of these melodies, we must remember the consideration that Herbert Hughes mentions: “[M]uch of the essential character of an old song is lost the moment it is brought into contact with harmony – in other words, with the piano.”<sup>22</sup> Some characteristics of collected Irish folksongs distinguish the melodies markedly from conventional melodies constructed for art songs: Irish folksongs are often metrically irregular or unmetered, unaccompanied, strophic, modal or non-tonal,

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<sup>22</sup> Herbert Hughes, *Irish Country Songs*, vol. 4 (London: Boosey & Co., Ltd., 1936), iv.

embellished with melismas, and composed to fit Gaelic texts. Poet Thomas Moore wrote, “[D]ifficulty arises from the irregular structure of many of those airs and the lawless kind of metre which it will in consequence be necessary to adapt to them.”<sup>23</sup> Collections of melody transcriptions provide an adequate starting place from which to examine musical aspects that composers either retained or changed in their arrangements of these melodies. The folksongs transcribed in the collections of Petrie and Bunting are short: twelve-measure-songs are typical for Petrie’s, while Bunting’s songs often take up twenty-four measures. Consequently, Irish folksong arrangements are usually short, one-page songs with multiple verses of text assigned to the same repeated music, or longer songs that consist of varied settings of a strophic melody. Bunting took most of his tunes from harpers and other instrumentalists, usually transcribing them from a single performer, with this defense: “For taste in music is so universal, that when a melody has once been divulged in any district...we have a tribunal of the utmost accuracy...preserving the native airs and Melodies of every country in their integrity from the earliest periods.”<sup>24</sup> O Súilleabháin notes that Bunting evidently found the tunes “not wholly in keeping with his musical understanding,” and as a result Bunting altered what he perceived as asymmetrical phrase lengths, variable notes, gapped scales, and even the characteristic melodic movement.<sup>25</sup> Pieces were forced into major and minor keys, and phrase lengths were rounded – evidenced by the fact that Bunting occasionally printed

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<sup>23</sup> Gerard Gillen and Harry White, ed., *Irish Musical Studies, vol. 3: Music and Irish Cultural History* (Dublin: Four Courts Press, 1995), 111.

<sup>24</sup> Edward Bunting. *The Ancient Music of Ireland: An Edition Comprising the Three Collections by Edward Bunting Originally Published in 1796, 1809, and 1840* (Boston: Crescendo, 1969), preface to 1840 edition, unpaginated.

<sup>25</sup> Donal O'Sullivan and Mícheál O Súilleabháin, *Bunting's Ancient Music of Ireland* (Cork: Cork University Press, 1983), xvi.

two versions of a piece: the first, his sincere attempt at capturing a performance on paper; the second, his elaboration of the piece for piano.<sup>26</sup>

Petrie seems to hold a more realistic view of oral tradition than Bunting, stating, “I rarely, if ever, obtained two settings of an unpublished air that were strictly the same,” and calling Bunting’s statement about melody preservation “irrational and untrue.”<sup>27</sup>

However, Petrie contradicts himself while promoting his own collection, which he transcribed from performances by singers rather than harpers: “It is only from the chanting of vocalists, who combined words with the airs, that settings could be made which would have any stamp of purity and authenticity.”<sup>28</sup> Thus, to Petrie, many of Bunting’s harp melodies “falsify the accents, marring the true expression of the melody through its entirety, and rendering it incapable of being correctly sung to the original song...”<sup>29</sup> Petrie does not elaborate satisfactorily on his claim to know the “original song[s].” His method of “freeing [songs] from the corruptions incidental to local and individual recollections” was to “[seek] for other settings from various localities and persons.” He does refer to his 1,582 melodies as “arrangements,” although they are all unaccompanied melodies.<sup>30</sup> Petrie classifies some of his melodies with names such as “reel,” “Irish march,” “air,” “toast,” “ballad,” “jig,” etc; and there are some characteristic tempi and metrical configurations for each category.

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<sup>26</sup> Donal O’Sullivan and Micheál O Súilleabháin, *Bunting’s Ancient Music of Ireland* (Cork: Cork University Press, 1983), xvi.

<sup>27</sup> George Petrie and Charles Villiers Stanford, *Petrie’s Complete Irish Music: 1,582 Traditional Melodies* (Mineola, NY: Dover, 2003), x.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid., xi.

<sup>30</sup> Ibid., xii.

Dr. Patrick Weston Joyce (1827-1914), whose collections from 1873 and 1909 are important sources of melodies arranged by song composers, identifies a number of types of Irish song. Like Petrie, he writes about “narrative airs” in 3/4 time, and states that they often possess a characteristic rhythm, consisting of two eighth notes, a quarter note, and two eighth notes. He also mentions dance tunes, lullabies, and keens (which Petrie calls “funeral caoinés,” from the Gaelic word for “weeping”). To this list of song types, Petrie adds plough-tunes and spinning songs. Bunting focuses less on tune types, instead writing that Irish melodies are characterized by distinct structures, such as the frequent use of the interval of the sixth. A more accurate way to state Bunting’s premise is to note that the sixth frequently occurs in a prominent position, especially in the scale degree pattern tonic, sixth, fifth (and its inversion), which is a cliché in Irish music.<sup>31</sup> In “Kitty Tyrell,” set by Moore as “Oh! Blame Not the Bard,” (Ex. 3), this Irish motive is present, as is the “Irish” ascending leap of a sixth.

Twentieth century scholars frequently classified Irish folksongs into modes, correctly pointing out that the Ionian occurred most commonly, followed by the Mixolydian, Dorian, and Aeolian. Seán Ó Riada and his student Tomás Ó Canainn found modal descriptors to be inadequate and devised “note frequency” as a method for assessing the relative importance of notes in a tune.<sup>32</sup> They used the term “complex tonality” to describe melodies whose note frequency count yielded a “tonic” (note occurring most frequently, placed in stressed positions and proceeded by leaps greater than a fifth, etc) that is not a fifth from the “dominant” (note occurring second most

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<sup>31</sup> Tomás Ó Canainn, *Traditional Music in Ireland* (London: Routledge & K. Paul, 1978), 76.

<sup>32</sup> *Ibid.*, 27-29.

frequently in stressed positions, etc).<sup>33</sup>

Andante con moto.

VOICE. *mp*

1. Oh!  
2. But a -  
3. Then

PIANO. *mp*

blame not the bard, if he fly to the bowers, Where Plea-sure lies,  
las for his coun - try! Her pride has gone by, And that spi - rit is  
blame not the bard, if in plea-sure's soft dream, He should try to for -

Example 3: Charles Villiers Stanford and Thomas Moore, “Oh! Blame Not the Bard,” mm. 1-10, from *The Irish Melodies, Op. 60: The Original Airs Restored and Arranged for the Voice*. Public Domain.

They also use the term “inflection” to describe the common Irish melodic practice of using a note in both sharpened and unsharpened forms, almost always the seventh scale degree (Ex. 4).<sup>34</sup> Ó Canainn further demonstrates that there is a pervasive musical philosophy of developing Irish tunes from three-note motives, by inversion or transposition, or by combining the three-note rhythmic motif to a new different melody.<sup>35</sup>

<sup>33</sup> Ibid., 29.

<sup>34</sup> Tomás Ó Canainn, *Traditional Music in Ireland* (London: Routledge & K. Paul, 1978), 30-31.

<sup>35</sup> Ibid., 34-36.

Andante.

VOICE. "Oh, I'll not sit on the

PIANO. *mf*

grass," she said, "Nor be a love of... thine, For... I

Example 4: Herbert Hughes, "The Verdant Braes of Skreen," mm. 1-7, from *Irish Country Songs, Vol. 1*. Public Domain.

In 1960, Donal O'Sullivan surveyed the melodies from many of these collections and grouped them into fifteen primarily topical categories, each with musical distinctions: Lullabies, children's songs, songs of occupation, the sorrows of love, the joys of love, crabbled age and youth, laments, songs of remembrance and farewell, religious songs, drinking songs, patriotic songs, historical songs, songs of girls led astray, humorous songs, and songs of the harpers.<sup>36</sup> These distinctions are very approximate, and many of them can be grouped into the larger repertoire called *sean-nós*, meaning "old style." Ironically, this term refers to the body of songs that originated in the seventeenth and eighteenth centuries after Cromwell had tried to eradicate the oldest songs and styles preserved by harpers and bards.<sup>37</sup> *Sean-nós* songs are unaccompanied, unmetered, and

<sup>36</sup> Donal O'Sullivan, *Songs of the Irish: An Anthology of Irish Folk Music and Poetry* (New York: Crown Publishers, 1960), 1.

<sup>37</sup> Sean Williams, *Focus: Irish Traditional Music* (New York: Routledge, 2010), 58.



very melismatic, with melodic ornaments such as grace notes and turns). Some characteristics that are common but not requisite for *sean-nós* songs are Gaelic language texts, very long narrative texts (it is not uncommon for a song to have up to fifteen verses), stories that stand as metaphors for larger issues, and texts that speak of love or lament.<sup>38</sup> None of the primary collectors of Irish melody transcribed the out-of-time characteristic of *sean-nós* songs, choosing to assign time signatures. However, some later arrangers, such as Harty and Hughes, chose a “quasi senza tempo” notation to attempt to replicate this expressive performing style, where the performer varies the phrasing and delivery pace according to individual choice (Ex. 5).

The musical score is for the song "My Lagan Love" by Hamilton Harty, measures 1-5. It is written for Voice and Piano. The tempo is marked "Quasi senza tempo." The key signature is three sharps (F#, C#, G#). The voice part has a melismatic line with a fermata. The piano part features intricate triplets and a 5/8 time signature. The lyrics are: "Where Lagan stream sings lull - a - by There blows a li - ly fair:".

Example 5: Hamilton Harty, “My Lagan Love,” mm. 1-5, from *Three Ulster Airs for Voice and Piano*. © EF Kalmus/LudwigMasters Publications. Used with permission.

Fast, metrical songs (often in triple meter) are examples of song types outside of the *sean-nós* genre, and they tend to be associated with dancing and to contain a refrain

<sup>38</sup> Ibid., 164.



or chorus, providing light-hearted respite from the intensity of *sean-nós*.<sup>39</sup> However, these dance-related songs are generally the songs that can give Irish melodies the reputation of being facile and jaunty, without musical substance. Songs derived from *sean-nós* singing are more suited for adaptation into art songs; Ó Canainn points out that *sean-nós* singing is a solo art in which words and music are equally vital.”<sup>40</sup> The music is shaped to convey the emotional meaning of the text, rather than being used simply because its metrical scheme fits the text – hence the Irish phrase “abair amhrán,” meaning, “to say a song.” From Ireland’s bilingual past, macaronic songs are common both in collections and arrangements, with the Anglicized “Shule aroon” (from “siúil a rúin” or “súil a rúin”) being the best-known example. Finally, pentatonic melodies occur frequently in Irish oral tradition.

Composers such as Hughes, Wood, Moffat and Thomson collected some of their own melodies, but did not publish anthologies of these unaccompanied melodies. Their anthologies of piano-vocal arrangements do not provide a view of the melodies as they were transcribed; rather, we see only the finished product of the arrangers. Hughes notes that “our modern notation does not allow for intervals less than a semitone,” so that he arranges only “those melodies that approximate to our modern tempered scale.”<sup>41</sup> Arrangers who drew upon collections of unaccompanied melodies needed to make numerous choices in order to transform them into songs that are acceptable in classical venues, where the styles of Mozart, Schubert, Brahms, et al prevail. The question of

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<sup>39</sup> Sean Williams, 180.

<sup>40</sup> Ó Canainn, 49.

<sup>41</sup> Hughes *Irish Country Songs, Vol. 1*, Preface, unpaginated.

whether these musicians are acting as composers or arrangers arises. In some cases, this distinction reveals ideological perspectives, but in others, it may be semantic and immaterial. Beethoven seems to have been ambivalent about the distinction. Beethoven first wrote about “harmonizing Celtic airs” that Thomson sent him, but later wrote that he had “composed” the songs.<sup>42</sup> They are referred to as Beethoven’s “folksong arrangements,” and this categorization may have made scholars more likely to view Beethoven’s folksong settings as being on a lower level than the rest of his output; certainly, scholars have viewed Irish melodies as the exotic other with regard to their use in classical compositions.<sup>43</sup> Although numerous classical composers wrote works based on Lutheran melodies, their compositions are not called arrangements; clearly, German melodies are more orthodox compositional building blocks than Irish melodies are. Britten, despite his inventive approach to setting folksongs, thought of his folksongs more as arrangements than compositions. He opined that folksongs “tend to obstruct thinking in the extended musical forms,” and that each “has a completely suggested harmonic scheme – so that it should sound satisfactory when sung accompanied – and much deviation therefore tends to produce a feeling of irritation.”<sup>44</sup>

When setting a folksong, the composer must choose at least one melody source, and either quote a transcription exactly or elaborate on it formally. The most common formal approach is to extend and vary the source melody, ensuring that there are antecedent-consequent phrases and regular (often four-measure) phrases. Frequently, composers construct an instrumental ritornello identical or similar to the vocal melody,

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<sup>42</sup> Barry Cooper, 198.

<sup>43</sup> Ibid., 199.

<sup>44</sup> Benjamin Britten in Kildea, 33.

which opens the song and reappears in partial or full form after the first strophe. This ritornello is ubiquitous in Hughes, Woods, Stanford, Fisher, Beethoven, and others. In the next step of adding piano harmonies, the composer must decide whether to use sonorities implied by the melody, or to use harmonic language different from that most obviously suggested to him or her by the melody. Britten, Hughes, Harty, Hoekman, and Corigliano chose dissonances and non-tonal clusters that may not seem to accord with the folk melody. However, given that the melodies were taken from a monophonic tradition not strictly governed by functional chord progressions, it must be acknowledged that no piano-vocal arrangement can be said to be “true” to the original harmonies, in the sense that all piano-vocal arrangements impose harmonic approaches that are external to the source melody. Some composers, including Stanford, Fisher, Bowles, and others, acknowledge that their arrangements reflect their own musical era and personal taste. This does not necessarily prevent composers from opining that they have better musical taste than others whose styles are “unsuited” to Irish melodies; this is Stanford’s opinion of Stevenson, for example.<sup>45</sup> Other composers, such as Norman Monath, state their intentions of avoiding arrangements that are “highly stylized and ornate, or reflect the personal voice of the arranger.”<sup>46</sup> To Monath, this means providing a simple, chordal accompaniment that follows the rules of functional harmony: clearly a specific “personal voice,” even if not as interesting or distinct as a more imaginative arrangement. Britten wrote his seemingly critical article on folksongs – which states, “works founded on [folksongs] are usually little more than variations or potpourris” – was written in the

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<sup>45</sup> Charles Villiers Stanford and Thomas Moore, *The Irish Melodies, Op. 60: The Original Airs Restored and Arranged for the Voice* (London: Boosey & Co., Ltd., 1895), xi.

<sup>46</sup> Cole, ix.

same year that he began writing folksong settings, something he continued to into the 1960s.

In addition to adding harmony to the monophonic line, the composer must decide whether to add polyphony or to keep the texture homorhythmic. Since most Irish traditional melodies are strophic, the composer also makes a choice between setting only one verse, or setting more than one verse to repeated music, or writing a new accompaniment and/or melodic figuration for each verse. Britten's setting of "Tis the Last Rose of Summer" contrasts with Moffat's setting of the same melody, in that Britten's accompaniment and vocal line are significantly different in each verse. It requires a great deal of melodic and harmonic elaboration to create a truly through-composed rather than modified strophic song from these traditional melodies, and it is not a technique that many arrangers have applied. Rather, they vary the strophic settings by changing the melody or accompaniment, or occasionally by modulating. The resulting formal range of Irish folksongs arrangements is not as broad as the entire art song repertoire: one will not find an equivalent of a Hugo Wolf "Wohl denk ich oft" or Henri Duparc "Phidylé" with non-repetitive run-on compositional style. However, there are numerous Irish parallels to Brahms's "Von ewiger Liebe" and "Wie bist du, meine Königin," or Fauré's "Rencontre," in which composers have employed enough tools of dynamic, melodic, harmonic, and metrical variation to differentiate their settings' strophes.

### **How should classical voice teachers use Irish music?**

The technical demands and uses of specific songs are listed in chapter four. There are general uses for Irish folksong arrangements that benefit singers of all levels.

Folksong settings provide an accessible introduction to classical vocal literature for even the youngest students, as the rhythmic and melodic features are usually not complex. If teachers use Irish folksongs to teach dramatic text delivery, students can apply this model to more abstruse art songs in other languages. Most teachers have suffered through unexpressive, blank-faced performances of Lied or *mélodie* that are nothing more than meaningless outpourings of vowel sounds, giving no sign that the student understands or connects with the text. As a cure, the teacher may reach for an Irish folksong setting that will help the student to assume the role of raconteur. Challenged with the immediacy of conveying to the audience the story of “The Murder of Father Hanratty,” for example, the student may be far more expressive than she would be with a song in a foreign language. The student who “doesn’t get” poetic language may be more engaged with the vibrant stories of some fast-paced folksong settings that avoid the esoteric realm. Irish folksongs are frequently text-heavy, so that the student is challenged to use the sequence of the story as a tool for memorization. Rather than relying on rote methods, the student should first internalize the poem by using paraphrase and dramatic recitation, and by finding diction choices that celebrate the meaning of the poem.

Teachers whose students still need significant progress toward a technical foundation can find folksongs with narrow ranges and short, simple melodies that provide an opportunity for musicality without vocal strain. Chapter four’s song annotations allows the teacher to choose a setting that is either musically facile for the student with

elementary knowledge or harmonically and technically demanding for the student who is ready for that challenge. The variety of affects – ranging from laments to witty, fast-paced miniatures – makes it possible to assign pieces that will either draw a shy student out of his or her shell, or encourage a more energetic student to find a still, calm mood. If competition judges think a student is not ready for the revered repertoire written by the masters of art song, they will not be perturbed if he or she performs folk songs. These repertoire choices will seem all the more respectable if they are folksongs arranged by a reputable composer.

While remembering these pedagogical considerations, it is important to realize that folksongs are worthy repertoire choices for full-fledged artists, and that we may look to the likes of Ailish Tynan, Adrian Thompson, Marcus Farnsworth, John Talbot, Iain Burnside, Janet Baker, Bernadette Greevy and Sarah Connolly as examples of the few who have performed and recorded Irish folksongs alongside esteemed standards of vocal repertoire. If chamber instruments are available, a singer may wish to use volumes that were written with horn, clarinet, or ad libitum strings, as in the songs of Beethoven, Clarke, Nelson, Hoekman, Corigliano, or MacMillan. The scope of the anthologies in this study is wide enough to include repertoire for students of any ability level and temperament. Chapter four provides an explanation of each anthology's challenges and rewards.

## CHAPTER TWO

### HISTORY OF COLLECTING IRISH MELODIES

For voice teachers and performers who wish to know the origin of the melodies in the arrangements they assign and sing, it is helpful to survey the history of collecting Irish folksongs. It is furthermore revealing to analyze antiquarians' attitudes toward the music and texts they collected.

In their article entitled "Ireland" for *The New Grove Dictionary of Music and Musicians*, Harry White and Nicholas Carolan conclude that the 1601 Battle of Kinsale, where England decisively crushed the Gaelic aristocracy and began the plantation of Ulster, is the point where a clear delineation emerges between Irish "art" music and "traditional" music.<sup>1</sup> In arenas of musical study, English norms began to prevail over an oral Gaelic musical culture that was thereafter "preserved and developed in severely polarized circumstances."<sup>2</sup> Although Anglo-Irish musical authorities generally perpetuated the art music values of European (English, German, and Italian) musical patronage, many of them incorporated orally transmitted music into their compositions. The first Irish composer whose works are preserved in significant numbers, Turlough Carolan (1670–1738), was employed by members of the Anglo-Irish ascendancy, and his works combine native traditions with the influences of Geminiani, Vivaldi, and Corelli.<sup>3</sup>

In keeping with the European art music trend of publishing collections of ethnic music, the 18<sup>th</sup> century saw the publication of traditional Irish music transcriptions. The

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<sup>1</sup> Harry White and Nicholas Carolan, "Ireland," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13901> (accessed June 3, 2012).

<sup>2</sup> Ibid.

<sup>3</sup> Gráinne Yeats, "Carolan, Turlough." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04978> (accessed March 28, 2012).

first published collection of Irish music was the 1724 *Collection of the Most Celebrated Irish Tunes: Proper for the Violin, German Flute or Hautboy*, by father and son John and William Neal, containing forty-nine tunes. The Neals were instrument makers who distributed their wares in the yard of the Protestant Christ Church Cathedral in Dublin.<sup>4</sup> Like the Neal family, Burk Thumoth, whose *Collection of Irish Tunes Set for the German Flute, Violin or Harpsichord* was published sometime in the 1740s in Dublin, chose instruments that reflect the fashionable ensembles of the aristocracy in Europe and Dublin.<sup>5</sup> Both collections include songs by Carolan and other blind harpers, and their harp melodies are adapted for the instruments that were beginning to replace the harp. While later collectors such as Forde, Pigot, Joyce, Moffat, Flood, and O'Neill were unaware of Neal's collection (or did not have access to it), others used it, including Holden, Petrie, Thumoth, and Bunting.<sup>6</sup> Although Neal and Thumoth published their works in a region ruled by the English crown (specifically, the Pale; more broadly, all of Ireland), many of the song topics show the sympathy for the Jacobite cause that is subsequently present in subtle yet persistent ways throughout the published Irish traditional repertoire. In these early collections, the tone of subversion is not blatant, because the melodies are published without text; however, the words that criticize or satirize England are evoked clandestinely by association.

*A General Collection of the Ancient Irish Music*, published in three volumes between 1797 and 1840 by Edward Bunting (1773-1843), represents the first attempt

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<sup>4</sup> Nicholas Carolan, ed. *Facsimile of the Dublin 1724 Edition of John and William Neal's "A Collection of the Most Celebrated Irish Tunes Proper for the Violin, German Flute or Hautboy"* (Dublin: Irish Traditional Music Archive, 2010), Preface, unpaginated.

<sup>5</sup> Brian Boydell, "Burk Thumoth." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27910> (accessed March 22, 2012).

<sup>6</sup> Nicholas Carolan, ed. *Facsimile*, Preface, unpaginated.



from the Anglophone community to notate and preserve the Irish native repertory systematically, without harmonizing or arranging its melodies. The 1797 volume contained 66 tunes notated for harp in a way that resembles a piano score, with a treble melody and chords or bass notes in the bass clef. The 1809 volume contained 75 additional airs, some with English words assigned (said to be literal translations of Gaelic original texts), and a dissertation on Egyptian, British and Irish harps. The 1840 volume, with over 150 airs and a 100-page dissertation on the history of music in Ireland, is notated for piano, without texts. The son of an Englishman, Bunting had a career as a church organist and pianist in Dublin and Belfast. Bunting's first volume was the result of his work as scribe – aged only nineteen – at the Belfast Harp Festival in 1792. The Festival had been organized in an effort to preserve the melodies of the declining harp tradition, and harpers were required to play only Irish music in the competition at the culmination of the Festival. This repertoire restriction may have been difficult for some of them, as harpists were often employed by the Anglo-Irish gentry, and played primarily European classical music, occasionally adapting folk tunes into their repertoire.<sup>7</sup>

Although Bunting's volumes are valuable, representing what seems sincerely to have been, in his words, an “aim to form a collection which would comprehend, as nearly as possible, all that is valuable in the ancient music of this country,” scholars agree that Bunting was limited by the “ignorance of his time concerning the characteristics of traditional Irish music, by the limitations of orthodox notation in coping with melismatic decorations, and by the demands of his day to provide the melodies with inappropriate

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<sup>7</sup> Colette Moloney and Nicholas Carolan, *The Irish Music Manuscripts of Edward Bunting (1773-1843): Introduction and Catalogue* (Dublin: Irish Traditional Music Archive - Taisce Cheol Dúchais Éireann, 2000), 7.

words and unsuitable harmonies in the form of piano arrangements.”<sup>8</sup> Bunting reveals his idealized opinion of oral tradition in the preface to his 1796 edition: “it would appear that the old musicians in transmitting this music to us through so many centuries, treated with the utmost reverence, as they seem never to have ventured to make slightest innovation in it.”<sup>9</sup>



Example 6: Edward Bunting, “Paddy O Rafferty” from *The Ancient Music of Ireland, Vol. 3, 1840*. Public Domain. Set by Beethoven as “Paddy O’Rafferty,” and by Thomas Moore as “Drink of This Cup.”

Ó Súilleabháin notes that Bunting adopted “a somewhat less scientific approach to his work than one might be inclined to believe from the general tenor of his own

<sup>8</sup> Brian Boydell, “Bunting, Edward,” In *Grove Music Online, Oxford Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04324> (accessed November 6, 2011).

<sup>9</sup> Edward Bunting, *The Ancient Music of Ireland: An Edition Comprising the Three Collections by Edward Bunting Originally Published in 1796, 1809, and 1840* (Boston: Crescendo, 1969), Preface to the 1796 edition, unpaginated.

notes.”<sup>10</sup> Ó Súilleabháin writes about the challenge that faced every collector, and which each dealt with differently:

“While preparing the tunes for publication, [Bunting] obviously found himself presented with a musical idiom, even in his own notebooks, not wholly in keeping with his musical understanding. On top of this, the task of adding piano accompaniments must have quickly brought to the surface those sometimes subtle, but always important ingredients, which separated the Irish harping tradition from the main body of European Art Music of the times as a unified genre. Matters such as asymmetrical phrase lengths, variable notes, gapped scales, the modal nature of the music, and at times even the characteristic melodic movement of the pieces, caused him to have second thoughts at publication stage.”<sup>11</sup>

Another collector, John Mulholland (dates unknown), who felt “emboldened by the examples of Bunting and Stephenson,”<sup>12</sup> in 1810 Belfast edited *A Collection of Irish Airs*, with approximately 80 melodies collected by his father.<sup>13</sup> His stated object was “to present to the world a plain, cheap, and simple collection of Irish melodies, such as he and his father found them, without any attempt at amusement or variations. The end proposed: of spreading and facilitating the acquisition of a delightful and important branch of knowledge and amusement.”<sup>14</sup> Mulholland states that many of his melodies are exceedingly ancient – a common claim among such collectors, often given without substantiation in an effort to give credibility to their volumes as noble works of preservation. Mulholland presents the melodies in hand-written unaccompanied treble

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<sup>10</sup> Donal O'Sullivan and Micheál O Súilleabháin, *Bunting's Ancient Music of Ireland* (Cork: Cork University Press, 1983), xvi.

<sup>11</sup> Ibid.

<sup>12</sup> Sir John Stevenson, the first arranger of Thomas Moore's *Irish Melodies*, which began to be published in 1808 and mostly used melodies from Bunting's collections.

<sup>13</sup> John Mulholland, *A Collection of Ancient Irish Airs, Adapted for the Harp, Violin, Flute, and Pipes. Vol. I* (Belfast: Simms & McIntyre, 1810), 5.

<sup>14</sup> Ibid.

notation without text. Like Bunting, he neatly rounds the phrases and forces the tunes into major and minor keys.

George Petrie (1790 – 1866), an Anglo-Irishman like Bunting, provided Bunting with a number of the melodies in Bunting’s 1840 volume. An archeologist and professional artist, Petrie collected melodies on his tours throughout Ireland, and published his first volume in 1855 under the auspices of the Society for the Preservation and Publication of the Melodies of Ireland. Writing shortly after the Great Famine devastated Ireland (approximately 1845-52), Petrie writes of a motivation similar to Bunting’s: “The desire to preserve what I deemed so worthy of preservation, and so honorable to the character of my country, was my sole object...I have been actuated by no other feelings than those of a deep sense of their beauty, a strong conviction of their archaeological interest, and a consequent desire to aid in the preservation of remains so honorable to the national character of my country.”<sup>15</sup>

Petrie describes instances where there can easily be fifty different notations of one melody in Ireland.<sup>16</sup> Petrie refused to collect melodies from harpers and instrumentalists, claiming that they think “only of exhibiting...their own powers of invention and execution.”<sup>17</sup> Petrie’s first volume is notated for piano, with annotations on each song and text provided for a majority of them – usually a Gaelic text with a singable English translation. As Petrie died before publishing his second volume, Charles Villiers Stanford published a 1905 work consisting of Petrie’s complete collections, containing 1,582

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<sup>15</sup> George Petrie, *The Petrie Collection of the Ancient Music of Ireland, Volume I*, Farnborough: Gregg Press Limited, 1967), viii.

<sup>16</sup> Ibid., x.

<sup>17</sup> Ibid.

unaccompanied treble melodies, with titles but no texts. Petrie cites melody sources throughout the 32 counties of Ireland, whereas Bunting's volume focuses primarily on melodies collected in the North (all ten harpers at the 1792 Belfast Harp Festival having been natives of Ulster or adjacent counties).<sup>18</sup> Bunting's 1802 sojourn in Connacht was his only other collection tour, so that his three collections do not represent many songs from the east and south of Ireland.<sup>19</sup>

*Irish Melodies* by Thomas Moore, which appeared in ten or eleven volumes between 1808 and 1834, with music by Sir John Stevenson (1761-1833) and Sir Henry Bishop (1786-1855), drew primarily on melodies in Bunting's volumes. Although Bunting and Petrie both wrote that they were actuated by a sense of loyalty to their nation's music, Bunting disliked Moore's political use of Irish music, something even more strident in the compositions of Thomas Davis.

Revolutionary writer Thomas Osborne Davis (1814-1845), who led the Young Ireland nationalist movement, compiled the 1845 *The Spirit of the Nation: Ballads and Songs by the Writers of "The Nation,"* which contains "seventeen original airs composed for it, and twenty-two old Irish airs, arranged for voice with piano." These songs were published in groups in the nationalist newspaper from 1843-1845. Davis does not list his sources for the folk melodies, but a number of them are to be found in the collections of Bunting and Petrie collections, such as "Rory O Moore" and "An cailín ruadh." Davis's preface makes it clear that this volume of melodies – which serves as both a collection of melodies and an anthology of arrangements – does not represent preservation for its own

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<sup>18</sup> Moloney and Carolan, 6.

<sup>19</sup> *Ibid.*, 46.

sake, but rather preservation in service of a nationalist cause. Davis states that the songs were “seized on by Ireland’s friends as the bud of a new season, when manhood, union, and nationality, would replace submission, hatred, and provincialism.”<sup>20</sup> He upholds their historical value while describing an urgent purpose that the songs must serve: “Among the old airs are many of the finest and scarcest. The use is for the Irish to keep up their spirits, refine their tastes, warm their courage, increase their union, and renew their zeal.”<sup>21</sup> The volume lists the traditional name of the preexisting melody when the song is based on one. With newly composed songs, the poet is named – usually Davis – but the composer is not. This is consistent with the emphasis of the volume, which provides pages worth of verses that describe historical Irish battles, and which clearly reflects a view of music as useful for stimulating political feeling and otherwise redundant as an emancipated entity.<sup>22</sup> The perfunctory accompaniment plays repeated eighth note chords or doubles the vocal melody. Davis wrote that Moore was “too refined and subtle, and too negligent of narrative.”<sup>23</sup> Davis both capitalized on Moore’s popularity and sought to redirect that popularity, attempting to focus on Ireland’s strength rather than her weakness.<sup>24</sup> Spurning the preservational approach of antiquarian collectors, Davis adapts traditional melodies into a continental piano-vocal framework (albeit, clumsily) in order

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<sup>20</sup> Thomas Osborne Davis, *The Spirit of the Nation. Ballads and Songs by the Writers of "The Nation," with Original and Ancient Music, Arranged for the Voice and Piano Forte* (Dublin: J. Duffy, 1845), vi.

<sup>21</sup> Thomas Osborne Davis, vi.

<sup>22</sup> Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Notre Dame, IN: University of Notre Dame, 1998), 9.

<sup>23</sup> Leith Davis, *Music, Postcolonialism, and Gender: The Construction of Irish National Identity, 1724-1874* (Notre Dame, IN: University of Notre Dame Press, 2006), 174.

<sup>24</sup> *Ibid.*, 173-176.

to spread their revolutionary message more broadly. He writes, “Will not the temperance bands learn to play these airs...till village and valley ring?”<sup>25</sup> Davis’s utilitarian approach to folksong collection and arrangement may seem to contrast with a more common approach of collecting and arranging melodies for their historical and aesthetic merit. However, Irish nationalism is ingrained in the song texts and prefaces of numerous other anthologies, showing that Davis was simply the most outspoken of a host of Irish musicians whose nationalism influenced their activities.

From 1839 to 1843, *The Citizen* was a nationalist newspaper on political, literary and scientific subjects, published in Dublin by enthusiasts that included Young Irelander Thomas Davis (who was also known for his publications in *The Nation*). The music editor of *The Citizen* was Henry Hudson (1798–1889), a Dublin dentist whose manuscripts contain over 900 tunes, most of which he collected from oral tradition and some of which he took from Bunting’s works. He also composed some melodies himself “in a traditional idiom,” using devices commonly found in Irish folksong, and often passing them off as ancient Irish melodies. In *The Citizen*’s first year of publication, Hudson wished to distinguish his practices for preserving melodies: “We have selected and given those which appear to us most true, and we have done this in a form which *may* have been used, in a manner often used by the traditional singers amongst the peasantry themselves.”<sup>26</sup> In a series titled “The Native Music of Ireland,” which ran from January 1841 to April 1843, Hudson published 106 melodies in an “anxiety to render it a Journal

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<sup>25</sup> Thomas Osborne Davis, vi.

<sup>26</sup> Henry Hudson, ed., *The Dublin Monthly Magazine; Being a New Series of the Citizen, and Including the Native Music of Ireland, Vol. 3* (Dublin: J.P. Doyle, 1841), p64.

in every respect truly national.”<sup>27</sup> He claims that his songs are unique: “a selection of Irish Melodies, chiefly such as have never before been published, with Vocal and Instrumental accompaniments, and new and original words.”<sup>28</sup> Authenticity also seems to be his preoccupation, as in this annotation to a song: “The simplicity and purity of the structure of the air indicate its genuineness...it is formed, as those old airs usually are, of four strains of equal length, the first gentle and closing with the common cadence on the tonic; the second ascending in the scale, more impassioned, and closing on the emphatic sixth; the third a repetition of the second; and the fourth of the first, with a slight variation.”<sup>29</sup> Unlike Davis, who acknowledges his continental musical style, Hudson would rather have readers believe that his parlor-room adaptations of Irish melodies are true to traditional Irish style; in fact, the melodies have a Schubertian contour, and the accompaniment uses Alberti bass reminiscent of Bellini. Hudson clearly oversteps the role of a collector, and translates his patriotic songs into the musical language of the continent.

Dr. Patrick Weston Joyce (1827-1914), an Irish teacher and historian who was active in the Society for the Preservation of the Irish Language and the Royal Society of Antiquaries of Ireland, contributed two important collections of Irish melody. A native Irish speaker (and not a Protestant resident of the Pale or Northern Ireland as most other collectors were), he contributed songs to Petrie’s collections, and published an 1873 volume of his own after Petrie’s death. His stated motivation for preserving Irish

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<sup>27</sup> Henry Hudson, Advertisement to *Vol. 3*, unpaginated.

<sup>28</sup> *Ibid.*

<sup>29</sup> Henry Hudson, ed., *The Citizen, or Dublin Monthly Magazine, Vol. III* (Dublin: Samuel J. Machen, 1841), 260, retrieved from Irish Traditional Music Archives “Printed Items,” <http://www.itma.ie/digitallibrary/book/citizen1/> (accessed February 4, 2012).



melodies sounds much like that of Bunting and Petrie: “My anxiety was to secure the publication of the airs I had preserved, that they might be saved from possible loss. As I loved the graceful music of the people from my childhood, their songs, dance tunes, keens, and lullabies remained on my memory, almost without any effort of my own.”<sup>30</sup> He writes that upon discovering that many of his tunes were not in published collections, “I wrote down all the airs I could recollect; and when my memory was exhausted, I went among the peasantry during vacations, for several successive years, noting down whatever I thought worthy of preserving, both words and music.”<sup>31</sup> In his 1909 collection *Old Irish Folk Music, 842 Airs*, Joyce states that his priority is to avoid repeating airs already published – by him, or in the Stanford-Petrie volume, or Bunting, or the O’Neill Chicago volume. Because he had personal access to the unpublished works of John Edward Pigot and William Forde, he includes their airs. He estimates that between his own works and those of Bunting, Petrie, Stanford, and O’Neill, there are “about 3100 different Irish airs now in print, and there should be at least 1000 others available for printing in other sources.”<sup>32</sup> He states that the end of the Great Famine (approximately 1852) was the end of the composing of airs, and that future editors have the task “first, to determine what tunes are worth preserving; and secondly, to avoid publishing what has already been printed.”<sup>33</sup> This appears to be a theme in his writing:

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<sup>30</sup> Patrick Weston Joyce and John William Glover, *Ancient Irish Music: Comprising One Hundred Airs Hitherto Unpublished, Many of the Old Popular Songs, and Several New Songs* (Dublin: McGlashan and Gill, 1873), iii.

<sup>31</sup> Ibid.

<sup>32</sup> Patrick Weston Joyce, *Old Irish Folk Music and Songs: a Collection of 842 Irish Airs and Songs Hitherto Unpublished* (New York: Cooper Square Publishers, Inc, 1965), xx.

<sup>33</sup> Patrick Weston Joyce, *Old Irish Folk Music and Songs*, xxii.

that traditional melodies are no longer emerging in Ireland, and that it is necessary to discern which existing melodies are worth keeping. He states his scruples, albeit inconsistent ones, about the art music adaptation of traditional melodies: “In modern music the seventh note of the minor scale is generally raised half a tone, so as to bring it within a semitone of the octave. This, however, was hardly ever done in Irish airs in the minor mode. Editors of Irish music appear to me to be too much inclined to force those of the Irish airs that are in the minor scale into compliance with the modern rule, thereby, in many cases, falsifying the airs, and depriving them of their antique character.”<sup>34</sup> His 1873 volume *Ancient Irish Music*, containing a hundred airs harmonized by a Dr. Glover, contains the following foreword from Glover: “I have avoided all abstruse treatment as out of place; and I have merely attempted to give the melodies such natural harmonies as will be in accordance with their character, and at the same time will allow them to be readily caught up in the popular ear, and to be retained there.”<sup>35</sup> Consequently, the songs have a strange appearance: some are sparsely unaccompanied, with one arpeggiated chord in the bass every few measures, while others are given chordal accompaniment throughout. The range is narrow, phrase lengths are even, there are no accidentals, and time signatures do not vary within songs. In the 1903 volume, Joyce abandoned this inconsistent chordal method and published all 842 tunes as unaccompanied treble melodies, providing text for some. Joyce seems to have vacillated between an impulse to transcribe melodies as literally as possible and an impulse to give them harmonic settings that suited a broad British audience of amateur performers.

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<sup>34</sup> Joyce and Glover, iv

<sup>35</sup> Joyce and Glover, v.

Belfast Carl Hardebeck (1869-1945) produced three volumes containing a total of more than twenty songs in Gaelic, entitled *Seóda Ceóil*, or “Gems of Melody,” between 1908 and 1920. In his preface, Hardebeck states, “No national language – no national art.” He spent his career collecting folk music and attempting to found a school of national Irish composition. He wrote these three volumes of piano-vocal arrangements based on melodies he collected throughout Ireland.<sup>36</sup> The accompaniments are mostly chordal, but he is fond of cluster chords and suspensions. Furthermore Hardebeck tries to abide by his stated belief that Irish songs should be written in ecclesiastical modes.<sup>37</sup> Often, the accompaniment is so sparse that the texture seems like recitative; possibly, Hardebeck was more concerned with preserving these melodies than making an engaging setting. In a few songs, Hardebeck varies the accompaniment for each verse; but in most, the same music is repeated for each verse of text. All songs are in Gaelic, and some have a singable English translation beneath. These songs are fascinating for their historical value, but the arranging style is inconsistent, and only a few of them would fit well in the classical studio. Bowles’s volume is consistently better suited to this purpose.

Micheál Bowles (Micheál Ó Baoighill, 1909-1998), editor of both volumes of the 1986 work *An Claisceadal*, takes his title from the name of an informal choral group of Irish-language enthusiasts which was assembled in Dublin in 1928 by Dublin printer and political activist Colm Ó Lochlainn (1892-1972). Sligo music student Micheál Bowles, later director of music on Radio Éireann, conductor of the National Orchestra of New Zealand, and professor at Indiana University’s School of Music, provided piano accompaniment for their sessions. Colm Ó Lochlainn himself collected many of the

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<sup>36</sup> Carl Gibert Hardebeck, *Gems of Melody*, Vol. 3 (Dublin: Pigott, 1920), Preface, unpaginated.

<sup>37</sup> Ibid.

songs from natives of the Gaeltachtaí (Irish-speaking districts), notably those of Conamara, Mayo and Munster. The group distributed penny Irish-language songsheets entitled *An Claisceadal* (“choral singing”) in the 1940s, and sixty-nine of these unaccompanied melodies are available in digitized form from the Irish Traditional Music Archives.<sup>38</sup> In *An Claisceadal*, Bowles provides piano-vocal arrangements of forty of these melodies, and his foreword shows that he has a clear perspective of his own role in the preservation and adaptation of Irish melody. Bowles acknowledges that after Ireland’s emergence as a Free State, the group was deeply involved in the Language Revival movement, and “wished to hand on the knowledge of Irish-speaking songs in which people celebrated the day-to-day human experience. They are pedagogic, exemplifications of idiomatic and colloquial Irish usage, and present valuable insights into Irish life; but primarily are songs for singers.”<sup>39</sup> These songs all have annotations that translate the Gaelic text and describe the sources of melody and text. Many are versions of melodies that Petrie also notated, further modified by oral tradition over the century since Petrie’s time. The accompaniments indicate that Bowles wanted to keep the song simple and melody unobscured, and yet to use inventive classical techniques. Each song is treated differently, with some more homophonic than others, and there is a clear sensitivity to the text. Bowles writes “the accompaniments are intended to be something more than a sort of backcloth; they are intended to be an integral part of the songs, an active collaboration between the singer and the accompanist.”<sup>40</sup> True to his word,

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<sup>38</sup> “Colm Ó Lochlainn’s Claisceadal Songsheets, 1940s,” Irish Traditional Music Archive, <http://www.itma.ie/digitallibrary/print-collection/claisceadal-songsheets/> (accessed March 27, 2012).

<sup>39</sup> Micheál Bowles, *Claisceadal I* (Dun Laoghaire: At the Sign of the Anchor, 1986), preface.

<sup>40</sup> *Ibid.*, 7.

Bowles's accompaniments are imaginative, avoiding chordal treatment, weaving countermelodies, using ostinati, varying the vocal melody, mixing meters, and showing the influence of song composers from the English, German, and French schools. There are twenty songs in each of the two volumes, representing songs that I and other natives of the Gaeltachts learned as unaccompanied, unnotated melodies in schools and pubs. The songs are all strophic, with the same music repeated for each verse. Although some may regard Bowles' collection as an adulteration of pristine folk material, his collection is the one of the few volumes (alongside Hardebeck's three volumes) in which the art music piano-vocal ensemble is fused with folksongs in the Gaelic language.

Bowles's philosophy is different from that of Eileen Costello, whose *Amráin Muige Seóla: Traditional Folk-songs from Galway and Mayo* was published in 1918 by the Irish Folk Song Society. In her preface she states, "At first, I had no intention of offering them for publication. They were noted down...partly to satisfy my own longing to acquire an accurate knowledge of the airs, partly also with the intention of doing something to encourage Irish singing." She began hosting singing competitions in Tuam, an Irish-speaking district, which gave her the opportunity to meet many singers and transcribe their songs. "Their singing was merely typical of the district to which they belonged, and I had discovered a rich field of song practically untouched, but in imminent danger of being lost through indifference and neglect...I have been enabled to follow, however humbly, in the footsteps of such pioneers in the field of Irish Folk Music as Bunting, Petrie, and Joyce."<sup>41</sup> In pursuit of her goal of accurate transcription, she

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<sup>41</sup> Eileen Costello, *Amráin Muige Seóla: Traditional Folk-Songs from Galway and Mayo* (Dublin: The Talbot Press Limited, 1923), ix.

notates all melodies as unaccompanied tunes with many verses of text, with notes that each melody is written down “as sung by” a particular singer. Almost every melody is entirely diatonic, and all are metrically regular, without a meter change. A few songs make use of fermatas, indicating that there should be pauses at certain places in performance.

One of the largest sources of melodies is Francis O’Neill’s 1903 *O’Neill’s Music of Ireland: 1850 Melodies*. O’Neill was an Irish immigrant who rose through the ranks of the Chicago police force to become Chief of Police. After retiring from this position, he dedicated himself to collecting melodies from Irish traditional musicians and printed sources. In his collection, he occasionally credits sources besides himself, and usually provides the Gaelic name for melodies. Many of these melodies are in triple meter, and all are unaccompanied and without text. Although O’Neill does not write about his collecting method, his subtitle reads, “Many of which are now published for the first time. Collected from all available sources.”<sup>42</sup> O’Neill classifies all melodies, using the following categories: double jigs, slip jigs, reels, hornpipes, long dances, marches, airs, and O’Carolan’s compositions. A majority of O’Neill’s melodies are derived from dances rather than song forms. He lists alternate names for most melodies, making his collection a useful cross-reference when searching for multiple notated versions of a specific melody. Like the collectors before him, O’Neill squared the melody and rhythm so that the tunes stay within time and key signatures.

Herbert Hughes (1882-1937), an Anglo-Irish composer trained at the Royal College of Music, founded the Irish Folksong Society in 1904 with collaborators that

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<sup>42</sup> Francis O’Neill and James O’Neill, *O’Neill’s Music of Ireland: 1850 Melodies* (Bronx, NY: Dan Collins, 1950), front cover.

included composer and folksong arranger Charles Wood.<sup>43</sup> Between 1909 and 1936, Hughes released four volumes of *Irish Country Songs*, totaling 81 songs. These volumes fall in the category of works in which melodies were both collected and arranged – in this way resembling Davis, Hudson, and Bowles more than Joyce, Bunting, and Petrie. Hughes concedes that some of the tunes appeared in collections before his “in one form or another,” but states that he collected a number of the songs himself from old singers who had received them by oral transmission.<sup>44</sup> In selecting melodies to set, Hughes writes that he chose the songs “that conform more easily to the notation of the tempered scale.”<sup>45</sup> He writes, “As far as I could I have avoided editing these rather fragmentary ballads; they are, I think, far better in their crude, unpolished state than they would be were I to have set myself the task of finding rimes for unrimed verses, or of rendering some impudent thought into reputable language. Occasionally, however, I have thought it necessary to omit some verses of a song altogether...this is not a volume for antiquaries and other experts.”<sup>46</sup> Hughes adds, “It is a thousand pities that Petrie...was not able to obtain the words to which, even in his time, many of his melodies must have been sung. One unfortunate result has been that many beautiful airs have been set by modern versifiers to words (in English) of appalling banality.”<sup>47</sup>

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<sup>43</sup> Joseph J. Ryan, “Hughes, Herbert,” In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43083> (accessed January 6, 2012).

<sup>44</sup> Herbert Hughes, *Irish Country Songs, Vol. 2*, Preface, unpaginated

<sup>45</sup> Herbert Hughes, *Irish Country Songs, Vol. 4*, iv-v.

<sup>46</sup> Herbert Hughes, *Irish Country Songs, Vol. 1*, 3.

<sup>47</sup> *Ibid.*, 2.

Hughes makes some distinctions regarding the types of songs he has collected and arranged. First, he states that the majority of Irish “traditional tunes” are dance tunes, “utterly unvocal” and “unimportant as music.”<sup>48</sup> His melodies, however, are from the smaller group not connected with the dance, possessing “more variety of mood than can be found in any other folk-music in Europe.”<sup>49</sup> He disagrees with Joyce’s assertion that folksong writing is dead, pointing to an “unbroken continuity” between “old rhapsodic” songs in the Gaelic language and more modern Anglo-Irish ballads.<sup>50</sup>

Hughes does not claim to present unmodified versions of folk tunes: “What matters most is not that an air is ‘correct,’ but that it is good. I am not at all convinced that there is really such a thing as a correct version of any traditional tune, even if you can point to its earliest appearance in print.”<sup>51</sup> He acknowledges the influence of his own musical training candidly: “each [of the accompaniments] was written thus as it appealed to me at one particular moment. I should probably have quite a different scheme for each one tomorrow if were to rewrite them.”<sup>52</sup> Hughes’s arrangements sometimes go as far afield as Britten’s in dissonance and non-diatonic writing. In “The Leprehaun” from volume three, for example, the piano plays whole-tone scales, dissonant chords, and entirely chromatic passages.

Regarding the arranger’s problem of dealing with strophic form, Hughes is among the composers who wrote out all verses of each song, unlike Beethoven, Stevenson,

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<sup>48</sup> Ibid.

<sup>49</sup> Ibid.

<sup>50</sup> Ibid., 4.

<sup>51</sup> Herbert Hughes, *Irish Country Songs*, Vol. 4, v.

<sup>52</sup> Herbert Hughes, *Irish Country Songs*, Vol. 1, 4.



Stanford and earlier composers. Hughes rarely writes repeat signs or a second line of text underneath a melodic line. To differentiate verses, Hughes varies the tempo, thins or thickens the accompaniment texture (writing one verse with repeated chords, and another with a flowing melodic accompaniment; or one with triplets, and another with duple subdivisions; etc), changes the melody, inserts new harmonies, and indicates different dynamics and articulation. Hughes's goal seems to be to adapt Irish materials into the art song idiom with the skillful use of many learned devices.

Some later composers have found new songs to arrange from the oral tradition (such as "The Blacksmith," arranged by MacMillan), but most have drawn on these major collections.

## CHAPTER THREE

### HISTORY OF ARRANGING IRISH MELODIES

Some composers and editors of folksong arrangements include a telling foreword or preface in which they describe their approach and purpose. In some cases, it becomes evident to the reader that a composer actually accomplishes something different from his or her stated purpose with the arrangements. The formal structure and accompaniment indicate most clearly whether the composer approaches folksong setting differently from art song composition.

The earliest arrangements of Irish folksongs for voice teachers and performers are Beethoven's folksong settings. Scotsman George Thomson (1757-1851) had a clerical career that afforded him the financial stability to pursue his lifelong passion of procuring prestigious arrangements of folksongs from the British Isles. From the late 1780s through the mid-1840s, Thomson published collections of Scottish, Irish, and Welsh folksongs arranged for voice and piano trio by the greatest living European composers. He turned to numerous composers, including Pleyel (1793-97), Kozeluch (1797-1809), Haydn (1799-1804), Beethoven (1803-c. 1820), Weber (briefly in 1825), Hummel (1826-c. 1835), H.R. Bishop (1841) and his fellow Scotsman G.F. Graham (1838-41).<sup>1</sup> For his melody sources, Thomson explains that he consulted "every collection of Scottish airs," choosing "the most simple and beautiful, freed....from vulgar errors and redundant graces."<sup>2</sup> This refers primarily to Scottish melodies, which were widely printed in the eighteenth century. For Irish melodies, Thomson turned to his friend Dr. J. Latham, a musical

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<sup>1</sup> David Johnson and Kirsteen C. McCue, "Thomson, George," In *Grove Music Online*, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27883> (accessed March 23, 2012).

<sup>2</sup> Barry Cooper, *Beethoven's Folksong Settings* (Oxford: Clarendon Press, 1994), 65.

amateur living in Cork, who sent him a supply of melodies during the years 1802-1805.<sup>3</sup> These melodies, drawn by Latham from some of the same sources that Thomas Moore and Stevenson used later that decade for the *Irish Melodies* (including Bunting's collections), were sent to Beethoven, and resulted in approximately sixty-two *Irische Lieder*.<sup>4</sup> As published in the *Beethoven Gesamtausgabe*, these sixty-two songs are found in WoO 152 (Twenty-five Irish songs, printed in 1814 by Thomson with four other Beethoven songs from WoO 154 and a Haydn song); WoO153 (Twenty Irish songs, consisting of sixteen from a collection Thomson published in 1816 and four songs added from a 1814 publication); WoO 154 (Twelve Irish songs, published in 1816 with words by Thomas Moore) and WoO157 (Twelve assorted songs, published in 1816, of which approximately five are Irish).

In the seven years beginning in 1803 that Thomson spent negotiating fees with Beethoven, Thomson (who had already employed Robert Burns successfully for numerous Scottish songs) attempted to secure Moore's services as poet for the Irish collection. Moore waited two years to answer Thomson's request, then decided instead to take the proposal of the publisher J.W. Power, who published Moore's collaboration with Stevenson.<sup>5</sup> Due to the similarity in the melody sources used by Moore and Beethoven, there are about thirty melodies found in both collections.<sup>6</sup> Thomson was unable to employ one poet consistently for the Irish songs, and as a result, did not consistently provide Beethoven with texts to the melodies he sent. Sometimes Thomson chose

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<sup>3</sup> Barry Cooper, 65.

<sup>4</sup> Alice Hufstader, "Beethoven's *Irische Lieder*: Sources and Problems," *Musical Quarterly*, 45 (1959): 354.

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*

existing poems by Byron, Hogg, or Scott that seemed to fit the melody, and sent both to Beethoven; other times, Thomson apparently sent only a French title for the melody (since French was the only language they had in common), with a short summary of the song, such as “the tender farewells between a girl and her lover.”<sup>7</sup> Faced with arranging folksongs without knowing their text, Beethoven protested in February 1812, “the songs can never become perfect products if you do not send me the text; and you will ultimately compel me to refuse further orders.”<sup>8</sup> However, he was later content to arrange the melody without any text, stating in February 1813, “I strongly approve of your intention of having the poetry adapted to the airs, since the poet can through the rhythm of the verses stress certain places which I have highlighted in the ritornellos.”<sup>9</sup>

Beethoven’s writings provide some insight to his motivation for undertaking these settings. Beethoven believed in Schiller’s populist “Seid umschlungen, Millionen” from *Ode an die Freude*, which seems to celebrate the “folk” masses rather than the elite. However, Beethoven sought to elevate the masses to the level of his art, writing to Thomson that he would not compromise the quality of his accompaniments for folksongs.<sup>10</sup> The folksong settings were not apparently motivated primarily by financial need, given Beethoven’s circumstances at the time, but rather by his desire to master every genre and to show his love for melodies from the British Isles.<sup>11</sup> By providing accompaniments that were higher in quality than those to which singers were

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<sup>7</sup> Barry Cooper, 75-79.

<sup>8</sup> Ibid., 73.

<sup>9</sup> Ibid., 76.

<sup>10</sup> Ibid., 209.

<sup>11</sup> Ibid., 208.

accustomed, Beethoven united the folksong with his own musical style and believed he was enhancing the melodies.<sup>12</sup> It is not possible to know Thomson's motivation for commissioning Beethoven's settings, but it is clear from his correspondence with his brother David that he thought the popular nature of the songs and quality of the settings would generate great interest. Thomson stopped asking Beethoven for settings in 1820, however, when he concluded that he was losing money because Beethoven's writing was "too learned and eccentric".<sup>13</sup>

Beethoven wrote *ad libitum* violin and cello accompaniments for all of his Irish songs, at Thomson's request, but stated that strings could be left out in performance. While the interaction of strings and piano provides a fuller texture, there is a complete piano accompaniment without them. The instrumental ritornelli are especially interesting when the strings are included, as Beethoven's writing resembles the piano trio writing he knew well. Thomson constantly urged Beethoven to write easier music, insisting that his compositions were "too complicated and too difficult" to be performed by young women.<sup>14</sup> Consequently, Beethoven's piano writing is significantly easier than his solo piano music or even his Lieder accompaniments of the period, but still more difficult than the accompaniments of Pleyel, Kozeluch, and Haydn.<sup>15</sup> Beethoven attempted to make phrases even in length, although they were mostly sent to him already trimmed to symmetry. He inserted cadenzas in most songs. Overall, Beethoven attempted to meet the challenge of making irregular folk materials fit into his aesthetic, rather than trying to

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<sup>12</sup> Barry Cooper, 209.

<sup>13</sup> *Ibid.*, 42.

<sup>14</sup> *Ibid.*, 128.

<sup>15</sup> *Ibid.*

evoke a “folk” sound. About half of the melodies have an accompaniment that doubles the vocal line. As none of the poets were Irish (the largest text contributor, William Smyth, was a professor at Cambridge), the texts do not seem Irish, and often sound archaic and sentimental.<sup>16</sup>

After Beethoven’s arrangements, there are very few collections until the late 1800s that are useful for today’s vocal studio. The collections of Thomas Davis songs published in *The Nation* in the 1840s are useful for the handful of students who wish to perform Irish nationalist ballads with a basic accompaniment. Henry Hudson’s songs published in *The Citizen* in the same era as Davis’s are also historically valuable in their preservation of Irish tunes, but the accompaniments are only slightly more skillfully crafted than Davis’s. The most important folksong settings from this era are Thomas Moore’s *Irish Melodies*. However, since the original accompaniments by John Stevenson and Henry Bishop that were published between 1808 and 1834 are unremarkable and inferior to the later arrangements by Stanford, Hatton, Hughes, Harty, Britten, Friel and many others, this study will only discuss the Moore arrangements from the late 1800s and beyond.

The next outpouring of Irish folksong arrangements after Beethoven and Moore took place around the time of a number of overlapping nationalistic movements of the late 19<sup>th</sup> century: the Irish Literary Revival or Renaissance, the Celtic Revival, and the Gaelic Revival. The fact that many musicians and poets (A.P. Graves, George Sigerson, George Petrie, Padraic Colum, Douglas Hyde, and Francis Fahy, to name a few) participated in these nationalistic movements and also in the wave of Irish folksong arrangements indicates that there was a patriotic impetus behind the surge in Irish

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<sup>16</sup> Barry Cooper, 69.

folksong arranging. While these movements were cultural in focus, their political agendas – particularly regarding the Irish struggle for Home Rule (granted in 1916) and Irish independence (granted in 1922) – were interwoven with the artistic and cultural symbols of national identity. With W.B. Yeats (1865-1939) as the figurehead of the literary movement, there was a renewed artistic discourse centered on the question of how to express Irish cultural nationalism. While Hyde and members of the Gaelic League insisted on artistic expression in the Irish language, separate from British artistic expression, Yeats wanted a fused aesthetic to bridge the divide between the Anglo-Irish aristocracy and the Catholic peasant, uniting them in their rejection of bourgeois mercantilism.<sup>17</sup> Yeats's somewhat naively conciliatory view tried to fuse British and Celtic cultures and offer an alternative to sectarian nationalist movements. Under Yeats's influence, it is no wonder that Irish musicians trained in English conservatories felt empowered use their training, in the words of Irish composer Arnold Bax, to “translate the hidden Ireland into musical terms, for [Yeats] was the key that opened the gate of the Celtic wonderland.”<sup>18</sup> In this context, Stanford was the first Irish composer whose work consistently demonstrates the clear use of traditional melody within a trained European aesthetic; his Irishness could be assumed or discarded at will, just as he could draw upon Brahms at other times. Scholars have long castigated Stanford's Irish works for being “not Irish enough,” and yet unsound as classical structures because of their reliance on folk melodies. However one wishes to evaluate Stanford's success, he did establish the

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<sup>17</sup> Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Notre Dame, IN: University of Notre Dame, 1998), 94.

<sup>18</sup> Arnold Bax, “A Radio Self-Portrait” (1949), in Lewis Foreman and Arnold Bax, *Farewell, My Youth, and Other Writings* (Aldershot, Hants, England: Scolar Press, 1992), 166.

challenge of an Irish art music.<sup>19</sup> Comparable to Yeats's literary works, which would not have been written without Yeats's admiration for Blake or Shelley, Stanford's music introduced an English audience to Irish materials removed from an Irish setting and yet recognizable as Irish. Stanford is credited as a pivotal figure in both the Irish art music renaissance and the English musical renaissance (as a teacher of Holst, Vaughan Williams, John Ireland, and Frank Bridge). O'Meagher attributes Stanford's trouble in finding an Irish style to the difficulty of "keeping two renaissances going at once."<sup>20</sup> Perhaps because of the harshness of the criticism for Stanford's simplistic concept of referencing "Irishness" merely by quoting Irish folksongs, numerous composers such as Arnold Bax, John Larchet, Michele Esposito, and Hamilton Harty wrote works with titles that claim "Irishness," yet which do not contain specific Irish melodies. Such works are outside the scope of this study, which surveys only works based on Irish melodies.

Folksong arrangements in the 1890 – 1916 era accomplished an imperfect, yet occasionally successful union between the musical language of the Anglo ascendancy and the traditional airs of Ireland. As the twentieth century progressed, Irish folksong arrangements were mostly published by American and English companies. Composers arranged Irish folksongs for an audience outside of Ireland whose taste was not primarily for the elusive quality of "authenticity," but rather for settings that translated oral tradition into the musical syntax of the European tradition. The majority of the songs in this wave of arrangements were versions of Moore's *Irish Melodies*, and their greatest appeal was in the United States. They had already impacted U.S songwriters such as

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<sup>19</sup> White, *The Keeper's Recital*, 110.

<sup>20</sup> Luthfi O'Meagher, program notes to Bernadette Greevy, et al., *A Sheaf of Songs from Ireland* (Munich, Germany: Marco Polo, 1998), 3.



Stephen Foster, and there was a regular demand in the U.S. for Moore editions with better accompaniments. Charles Hamm states, “The *Irish Melodies* share the distinction with the songs of Stephen Foster of being the most popular, widely sung, best-loved, and most durable songs in the English language of the entire nineteenth century.”<sup>21</sup> He cites “Tis the Last Rose of Summer” as being the first song to sell a million or more copies.<sup>22</sup> Moore was one of Foster’s earliest musical influences: Foster’s mother writes about Moore’s songs being performed in their home, and many of Foster’s songs show clear traces of Irish ancestry, including “Sweetly She Sleeps, My Alice Fair,” “Maggie by my Side,” “Little Ella,” “The Spirit of My Song,” “Ah! May the Red Rose Bloom Always,” and “Jeanie with the Light Brown Hair.”<sup>23</sup> Two features of Moore’s *Irish Melodies* that endeared them to widespread audiences were their personal, subjective texts and their eloquent, affective language about Ireland’s glorious past; this nostalgic theme resonated especially well in the U.S., where Americans longed for narratives about a collective past.<sup>24</sup>

In his 1898 volume *The Minstrelsy of Ireland: 206 Irish Songs* (first published with 200 songs, but with six added songs in the third edition), Scottish musicologist Alfred Edward Moffat (1866-1950) provides historical notes for each song, showing a wide knowledge of early Irish printed collections of music. He acknowledges the origin of each melody, frequently citing Bunting, Petrie, and Joyce as sources, and lists alternate

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<sup>21</sup> Charles Hamm, *Yesterdays: Popular Song in America* (New York: Norton, 1979), 44.

<sup>22</sup> *Ibid.*, 46.

<sup>23</sup> *Ibid.*, 216.

<sup>24</sup> *Ibid.*, 54.

song titles that are useful for identifying different settings of a related melody.<sup>25</sup> These extensive notes make it clear that Moffat emphasized the history of the materials – as a musicologist, he wishes to mention the numerous versions and possible origins of a melody and text. Between about 1894 and 1907, Moffat edited approximately a thousand national songs in a *Minstrelsy of...* series. These volumes typically comprised two hundred songs, and represented Scotland, Ireland, England, Wales, and the Scottish Highlands.<sup>26</sup> The settings are unremarkable but adequate, a boiled-down usage of continental compositional devices. All songs contain da capo repeats, with underlaid text verses all set to the same music. Most songs have a two or three bar introduction and postlude, and while the accompaniment is mostly chordal, the vocal line is not usually doubled. There are some skillful ostanati and unifying motifs, and the accompaniments are slightly more challenging than a hymnbook. Seventy-nine of the songs are rearrangements of *Moore's Irish Melodies*, which indicates that Moffat was among the editors who believed Moore's works were some of the most important Irish songs worth anthologizing. Moffat added himself to the number of composers who rearranged Moore's songs, rather than choosing from the Moore arrangements already available.

Another arrangement of *Moore's Irish Melodies*, published in the U.S. by the Ditson Publishing Company in 1893, contains a foreword that explains the reasons for presenting yet another setting of these songs: the airs in older editions were pitched too high, and the accompaniments were not in keeping with modern taste. For this reason, the

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<sup>25</sup> Irish Traditional Music Archive (ITMA), "Moffat's Minstrelsy of Ireland, 1890s," <http://www.itma.ie/digitallibrary/print-collection/moffats-minstrelsy-of-ireland-1890s/> (accessed October 23, 2011).

<sup>26</sup> ITMA, "Moffat's Minstrelsy of Ireland, 1890s."

editors say that they have selected “the most tastefully prepared accompaniments (including Balfe and Molloy), and added many of Moore’s songs together with the original melodies, that have never before appeared in an edition this side of the Atlantic.”<sup>27</sup> Further revealing that they value presenting materials in their original form, the editors state, “Moore’s original notes and comments are also carefully preserved in this new edition.”<sup>28</sup> The editors regard Moore’s notes upon melodies collected by Bunting as the original materials to be preserved, rather than actual folksongs as they were performed in the oral tradition. True to the editors’ claims about modern taste, the accompaniments tend to be more imaginative than the predictable chords in the original Stevenson/Bishop arrangements of Moore or the 1880 edition edited by Hatton, which also returns to a perfunctory accompaniment. Ditson’s arrangements are approximately on par with Moffat’s in their moderate level of complexity and inventiveness, and slightly below Stanford’s Moore edition in the amount of artistic freedom taken with the melodies and accompaniments.

The very title of the 1893 volume *The Irish Melodies: the Original Airs Restored and Arranged for the Voice*, by Charles Villiers Stanford (1852 – 1924), indicates that Stanford wishes to differentiate his approach from his predecessors’. The proximity of publication dates between this work by Stanford and similar works by Moffat, Ditson, and Somervell confirm that factors influencing public taste (including nationalism) had placed Moore’s poems in a place of unprecedented favor. Stanford writes, “I have long wished for the opportunity...of laying before the musical public an edition of the *Irish*

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<sup>27</sup> Thomas Moore, *Moore's Irish Melodies, Revised and Enlarged* (Philadelphia: Oliver Ditson Company, 1893), Preface, unpaginated.

<sup>28</sup> Ibid.

*Melodies* of Thomas Moore, in which the airs could be given in an accurate form as notated by such excellent antiquarians as Bunting and Petrie.”<sup>29</sup> While he praises Moore’s poetic prowess, he chides, “there is scarcely a melody which Moore left unaltered, and, as a necessary consequence, unspoilt. Whether he or his arranger [Stevenson or Bishop] was responsible for these corruptions is a matter which is lost to history.”<sup>30</sup> He states that Stevenson composed under the influence of Haydn, whose style was “unsuited for the wildness and ruggedness of the music with which he had to deal.”<sup>31</sup> Regarding his own style, he admits, “For the accompaniments I can only say that they are frankly modern...for my view is that the more vivid and the more in accordance with the spirit of the present age they can be made, the better their chance of bringing the force of the melodies home to the listener.”<sup>32</sup> Although there are evident contradictions in these statements (scolding an arranger for Haydenesque style while defending his own use of a “modern” style), Stanford does delineate practices that he believes should draw the public’s respect: he uses the earliest notated melodies, and arranges them according to a musical style that will appeal to a contemporary audience. Stanford admits that Bunting and Petrie were very approximate in their melody transcriptions – he writes as much in his preface to his edition of Petrie’s collected melodies – but he would rather set the melody as it was approximately notated by Bunting or Petrie than rearrange Moore’s alterations of Bunting’s transcriptions. Despite Stanford’s censure of Thomas Moore,

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<sup>29</sup> Charles Villiers Stanford, *The Irish Melodies: The Original Airs Restored and Arranged for the Voice* (London: Boosey & Co., Ltd., 1895), xi.

<sup>30</sup> *Ibid.*, xi.

<sup>31</sup> *Ibid.*

<sup>32</sup> *Ibid.*, xii

critics have written about similarities between the two men: “[Stanford] fell back upon watery legends and comfortable fancies to please drawing-room gatherings. Thus he trod some of the way previously covered by Tom Moore.”<sup>33</sup>

Stanford’s emphatic language turns out to be primarily a marketing tool: he makes minimal changes to Stevenson’s melodies, keeping the same square phrases and unchanging meters. Whether Stanford’s Victorian style is any more suited “for the wildness and ruggedness of the music” is a matter of taste, but his approach is consistent: every song has a short piano ritornello that is a variation of the melody’s first line, and the accompaniment is mostly chordal, with some running eighth notes and an occasional chromatic dissonance, permeated by the neat and precious sound of his oeuvre. He does provide pleasant variety between strophes in some songs; not that the accompaniment gestures necessarily reflect the text, but they avoid monotony. Compared to the Stevenson/Bishop, Hatton, Moffat, and Ditson volumes of Moore’s melodies, Stanford’s accompaniments are more interesting, as they are more melodically independent, more evocative in their figurations, and overall more challenging. Stanford’s is a more diverse approach – some melodies receive a sparse accompaniment that celebrates the exposed vocal melody, while in others the piano provides independent textual commentary fitting for art songs.

Stanford’s 1901 collection *Songs of Erin: a Collection of Fifty Irish Folk Songs* is the best of his folksong settings from an aesthetic standpoint. It matches his 1914 *A Sheaf of Songs from Leinster* in inventiveness; however, the latter collection does not use traditional melodies, despite its Irish poetry and reference to some typically Irish musical sounds. Stanford states that the melodies are taken mostly from the unpublished portion

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<sup>33</sup> George Bernard Shaw, in Harry White, *The Keeper’s Recital*, 107.

of Petrie's manuscripts (which Stanford then edited and published with Boosey a few years later). He writes that some of the lyrics are taken from medieval Irish, and others are original – by the ubiquitous Anglo-Irish poet Alfred Perceval Graves (1846-1931) – but written in “characteristic Irish meters.”<sup>34</sup> In another assurance of authenticity, Stanford claims that his songs represent three types of traditional Irish song: lamenting, rejoicing, and sleeping songs.<sup>35</sup> Most of these arrangements are very skilful and artful, with creative accompaniments that convey textual affect and differ from verse to verse. This cannot be said for Stanford's 1882 *Songs of Old Ireland: a Collection of Fifty Irish Melodies* (also with texts by Graves), which is uninspired and facilely written in a predictable accompaniment style. Not unlike Moffat's decision to release his *Minstrelsy of...* series in groups of two hundred, Stanford's pattern of publishing groupings of fifty songs reveals a different approach to song composition from the one generally taken by art song composers. Whereas art song composers generally produce groups of songs in any odd number – according to the number of poems that inspire them – these arrangers churned out fifty or two hundred songs when the publishers called for them. This might reveal a formulaic approach to folksong arrangement on the part of some composers. Stanford's remarkable pedagogical lineage results in a fascinating string of Irish folksongs arrangers connected to him: Somervell, Wood, Hughes, Britten, Clarke, Shaw and Moeran all studied with Stanford or one of Stanford's students.

In the introduction to the 1893 collection *Songs of the Four Nations: a Collection of Old Songs of the People of England, Scotland, Ireland, and Wales* by Arthur

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<sup>34</sup> Charles Villiers Stanford and Alfred Perceval Graves, *Songs of Erin: A Collection of Fifty Irish Folk Songs: Op. 76* (London: Boosey, 1901), Preface, unpaginated.

<sup>35</sup> Ibid.

Somervell (1863-1937), editor Harold Boulton writes, “[T]he fifty songs here set down have been selected from among thousands of others, and the desire has been that they may appear in a manner acceptable to our own ears and voices, without losing the spontaneity and freshness which made them dear to our forefathers.”<sup>36</sup> He concedes that some half dozen of the songs are established favorites, but maintains that there is “an irresistible impulse to handle once more in what is deemed the best fashion some well-loved master-theme.” Despite Boulton’s claim that the melodies have been handled in the “best fashion,” he states that the arranger has also “striven to be true to the particular spirit and genius contained within [certain themes].”<sup>37</sup> After this word from the editor, strikingly similar to Stanford’s preface in its rhetoric, the composer Somervell writes that the folksongs need to be dealt with simply, stating that it is “manifestly absurd to try to lash into, or wring out of them, the kind of passion and sentiment appropriate to a great song which is the finished product of such supreme latter-day artists as Schumann or Brahms.”<sup>38</sup> He also says that these songs have a “narrow range of feeling,” indicating that to him, arranging is inherently different from composing, and also less noble. As a result of this attitude toward folksong arrangement, Somervell’s settings are limpid – musically adequate, but not as imaginative as his best song output. Boulton lists dozens of scholars and poets who provided, translated and composed texts for the melodies; like many of the other collections, this volume has some songs where the text and tune originated together, and others where the text was added to an existing tune. Like Stanford before them,

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<sup>36</sup> Arthur Somervell and Harold Boulton, *Songs of the Four Nations: A Collection of Old Songs of the People of England, Scotland, Ireland, and Wales* (London: J.B. Cramer, 1893), v.

<sup>37</sup> *Ibid.*, vi.

<sup>38</sup> *Ibid.*, x.

Boulton and Somervell dedicate the collection to the Queen – the very sovereign pilloried in some of the songs.

Charles Wood (1866-1926), a student of Stanford and Parry, published at least three excellent collections of folksongs. They display the inventive integration of folk and art song that is also seen in songs written by his better-known student, Ralph Vaughan Williams. In his 1897 anthology *Irish Folk-Songs*, Wood acknowledges the collectors from which he received his twenty-five melodies – J.T. Surenne, Honoria Galwey, P.W. Joyce and Petrie – and states that the texts by A.P. Graves were “either suggested by their titles or adapted from existing versions of the old ballads to which they were sung.”<sup>39</sup> Most of the arrangements smack of a learned European art music tradition; even the first song’s title, “The Cuckoo Madrigal,” is a non-Irish reference (madrigals coming from Italian, by way of England), and its musical and textual topics are also not thoroughly Irish. Wood explains, “[E]xisting versions of the old ballads...are often in corrupted form; they have been, therefore, very freely dealt with.”<sup>40</sup> The settings, with frequently contrapuntal, independent accompaniment, demonstrate a mastery of English song composition techniques, often resembling Vaughan Williams or even Finzi. However, the forward motion of the line captures some of the irregularity of many Irish folksong phrases, which continue without caesuras where art song phrases would typically slow at a cadence. Wood also differentiates the strophes by accompanimental and melodic variation.

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<sup>39</sup> Charles Wood, *Irish Folk-Songs* (London: Boosey & Co., Ltd., 1897), Preface, unpaginated.

<sup>40</sup> Ibid.



Music writer Ian Copley edited Charles Wood's incomplete Irish folksong manuscript sketches and published *Seven Irish Folk Songs* in 1982, finding that only seven of fifteen were developed enough for completion. In his preface to the volume, Copley comments that Wood belonged to the group of people who "thought that to issue such airs with English words was essential," and who "turn[ed] Irish folk-melodies into art songs with English words."<sup>41</sup> This is an accurate appraisal, but these are high quality settings when it comes to the accompaniment and vocal writing. The light piano writing shows a taste for restraint and simplicity either on Wood's part or Copley's.

Wood's best songs are the six excellent arrangements in the 1931 collection *Anglo-Irish Folk Songs*, in which melodies from Petrie's collection were combined with texts by Northern Irish poet Padraic Gregory. Wood composes clever accompaniments in an idiom that is artistic and yet fairly sparse, so that there is still a straightforward air to the songs. This sparseness within the context of exemplary classical voice leading, thematic development, and rhythmic independence between voice and piano is an approach that Nelson and Esposito have in common with Wood. Every verse is written out and varied, so that the strophic structure does not seem monotonous. "Molly Asthoreen" is among the most evocative settings in the repertoire, with an affective syncopated ostinato in the right hand. It is not clear whether Gregory composed entirely new texts or translated existing ones. He uses Irish colloquialisms and spells words according to their Irish provincial pronunciation, avoiding the anglicized Victorian language of A. P. Graves.

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<sup>41</sup> Charles Wood and I. A. Copley, *Seven Irish Folk-Songs* (London: Thames, 1982), Preface, unpaginated.

Michele Esposito (1855-1930) was a cosmopolitan conductor and composer from Italy who spent most of his life in Ireland. Many of his compositions reflect his familiarity with compositional trends in the early twentieth century. However, the first of his three *Irish Melodies* (undated – probably around 1900), the lullaby “O, Hush, O” (which was written alongside the now out-of-print “The Heather Glen” and “Movourneen Mine”), is a conservative and simple, albeit beautiful setting. Each verse has its own accompaniment gesture, and each of them is sparse and clean. Harry White and Nicholas Carolan write that Esposito “self-consciously wrote two kinds of music which ‘respectively’ cultivated a late Romantic European demeanour and an ethnically imbued vocabulary.”<sup>42</sup> Although Esposito avoided thick accompaniment texture, some of the augmented intervals and chromatic colors make the setting harmonically complex rather than perfunctory. Although Esposito does not write a foreword to explain his approach, his music seems to indicate that he wished the accompaniment to be subordinate and supportive to the voice. The text is by George Sigerson (1836-1925), a leader of the Irish Literary Revival of late 19<sup>th</sup> century. Its use of allegory bespeaks the skill of a poet rather than the straightforwardness of an orally transmitted text.

In his preface to the 1913 volume *Songs Of Britain: a Collection Of One Hundred English, Welsh, Scottish, And Irish National Song*, editor Frank Kidson (1855-1926) states that he and composer Martin Shaw (1875-1958) did not include certain favorites because they are easily available. Kidson writes that they have taken melodies

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<sup>42</sup> Harry White and Nicholas Carolan, “Ireland,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13901> (accessed June 6, 2012).

from “good sources,” and Shaw claims that he has not altered a note of these melodies.<sup>43</sup> However, Shaw outlines what he considers the three methods of setting folksongs – “archaic, profuse, and imaginative” – and states that his approach is the latter.<sup>44</sup> Shaw explains the imaginative method: “The essence of the work passes into the setting and determines its character. In most of the works, some salient feature has suggested a figure or pattern.”<sup>45</sup> Accordingly, the piano lines do usually seem derived from the vocal line, rather than contrasting with it in some way. The accompaniment is not difficult, but contains unifying motives that only occasionally double the voice and are independent enough to make the settings resemble art songs rather than mechanical chordal harmonizations. There are approximately seventeen folksongs attributed to Ireland in this collection (some songs are simply based on an “ancient air” or a “Scottish or Irish air,” so that it is not possible to give a precise number). About half of these use repeated music with multiple underlaid verses, while the other half are through-composed with accompanimental variety between verses. Shaw sometimes identifies the melodies on which he bases his arrangements, and he includes seven of Thomas Moore’s *Irish Melodies*.

Charles R. Baptie’s *Irish Songs and Ballads for Medium Voice* is an anthology from this era that merits only a brief mention. These are almost all single page songs, each with a note that cites melody sources or arrangers such as Balfe, Lover, Dufferin, and Petrie. All songs have a short ritornello, and a perfunctory piano part which is not

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<sup>43</sup> Frank Kidson and Martin Shaw, *Songs of Britain: A Collection of One Hundred English, Welsh, Scottish and Irish National Songs* (New York: Boosey, 1913), Preface, unpaginated.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

very interesting, but is manageable for a teacher who needs easy accompaniments. They are all strophic, and better versions of most of them can be found in other collections.

Michele Esposito's student Hamilton Harty (1879-1941) was an Irish composer and conductor whose long association with the Hallé Orchestra, London Symphony Orchestra, and other prominent classical music organizations bespeaks his eminent classical training. He composed a number of art songs and songs on Irish texts in which he used his own melodies rather than arranging melodies from Irish oral tradition. However, his *Three Traditional Ulster Airs* of 1905 and *Three Irish Folksongs* of 1929 are excellent folksongs arrangements, the latter of which uses melodies from P.W. Joyce's collection. Harty's style is similar to that of Herbert Hughes: all verses are written out with different music, and the accompaniment is widely varied in each, with the vocal line also somewhat modified in each verse. "The Fairy King's Courtship" has no fewer than six verses, as well as a piano ritornello that introduces the melody's harmonic areas but does not quote the vocal line directly. In addition to varying the accompaniment texture, Harty specifies dynamics, tempi, and articulation (*marcato*, *dolce*, etc) to differentiate the strophes and relay the text. His famous "My Lagan Love" (which caused a dispute with Herbert Hughes over copyright) is one of the few arrangements in the repertoire that dispenses with a time signature. It is surprising that more composers did not use this technique, as Irish songs (particularly in the *sean nós* tradition – see the folk chapter in this study) are often delivered in a very flexible and unmetered style. Other composers, such as Hughes, changed the time signature within songs to accommodate this performance irregularity.

Rebecca Clarke (1886-1979) was yet another Stanford student, whose small compositional output includes an arrangement of *Three Irish Country Songs* (1926), based on materials she found in Herbert Hughes's *Irish Country Songs, Vol. 1*.<sup>46</sup> These arrangements are well-suited to helping an advanced soprano and violinist develop a sense of ensemble, as their witty canonic interplay is sometimes dissonant or metrically difficult. Excellent as a set – fast, slow, fast – they evoke an Irish sound by omitting piano and employing fiddle, and also foreshadow the nonstandard ensembles that later 20<sup>th</sup> century composers used.

The 1950 *Arnold Book of Old Songs* contains English, Irish, Scottish, and Welsh airs that Roger Quilter (1877-1953) arranged in the 1940s as a present for his nephew. Of its sixteen songs, only two are Irish (“Oh, ‘tis sweet to think,” and “Believe me, if all those endearing young charms”), and they are taken from Moore's *Irish Melodies*. The accompaniment is surprisingly diatonic and harmonically predictable, but with well-crafted voice leading and a supportive texture that makes them appropriate for a young student. There seems to be a difference between the sophistication of Quilter's art song oeuvre and the simplicity of his folksong settings.

The published arrangements of Irish folksongs by Benjamin Britten (1913-1976) include the song “Down by the Salley Gardens” in *Volume 1: British Isles* (1943) and all ten songs in *Volume 4: Moore's Irish Melodies* (1960). Regarding his decision to begin arranging folksongs in 1941, Britten writes of his feelings during his time in the U.S., “I am homesick, and really only enjoy scenery that reminds me of England.”<sup>47</sup> Britten

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<sup>46</sup> Rebecca Clarke, *Songs with Violin* (New York: Oxford university Press, 2001).

<sup>47</sup> Benjamin Britten in Richard Walters, ed., *Benjamin Britten: Complete Folksong Arrangements* (New York: Boosey & Hawkes, 2006), v.

preferred to use published collections as his sources when arranging folksongs, rather than gathering melodies himself or becoming involved in the ethnomusicological study of folk culture.<sup>48</sup> Britten cites Petrie as his sources for “Down by the Salley Gardens,” and explains regarding the ten *Irish Melodies*, “All of the texts of these songs are from Thomas Moore’s *Irish Melodies*. In most instances I have taken the tunes from...music arranged by Sir John Stevenson; however, in a few cases I have preferred to go back to Bunting’s *Ancient Music of Ireland*, which had in the first place inspired Tom Moore to write his lyrics.”<sup>49</sup> It is clear that Britten did not view folk melodies as sacred and unalterable sources that should not be subjected to academic treatment. Britten uses folk melodies as motives that can be altered freely, instead of adhering literally to specific melody transcriptions and simply decorating them. Britten frequently varies melodies and uses dissonance, giving his arrangements sonorities that accord with the rest of his output, unlike composers whose folksong settings contrast stylistically with their other works. Although Britten opined that each folksong “has a completely suggested harmonic scheme,” many of Britten’s accompaniment choices can be seen as deviations from “suggested harmonic schemes.”<sup>50</sup> The resulting sound – of cluster chords or dissonances, for example – might be called challenging or unsettling rather than irritating. Most of his songs are through-composed, and in the few strophic songs with repeats, such as “The Minstrel Boy,” each verse is differentiated by dynamics and articulation.

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<sup>48</sup> Benjamin Britten in Richard Walters, ed., vi-vii.

<sup>49</sup> *Ibid.*, xvi.

<sup>50</sup> Benjamin Britten, “England and the Folk-Art Problem,” *Modern Music* 18/2 (Jan/Feb 1941), 71-75, in Paul Francis Kildea, *Britten on Music* (Oxford: Oxford University Press, 2003), 33.

Havelock Nelson (1917-1996) arranged two folksong collections: *Four Irish Songs for Soprano, Horn, and Piano*, an undated collection from the 1950s or early 1960s; and *An Irish Folksinger's Album*, a 1957 collection with eight piano-vocal arrangements. A conductor and accompanist in Belfast for over thirty years, Nelson wrote in a conservative, Mahlerian style. In the first volume, the horn sometimes seems underutilized, playing either in unison with the treble voice of the piano or sustaining whole notes for measures at a time; but in the third song, "Lovely Armoy," it provides enjoyable contrast with the voice, particularly when it is playing triple meter against duple in the last verse. The accompaniment style is sparse and primarily consonant, with a few unexpected progressions. Nelson writes out the music for each verse in most occasions, although "Poor Auld Ass" follows the inexplicable practice of writing out music for both verses despite their identical melody and accompaniment. "Lovely Armoy" and "Linking O'er the Lea" contain contrasting accompaniment approaches in each verse, and also lovely chromatic countermelodies in the horn. Although Nelson titled this set for soprano, most any voice could do them, as they rise only to a high F and are mostly mid-voice. They give the impression that Nelson didn't want to obscure the melody, preferring to create an inventive context that celebrates the tune foremost. Some of the songs in the second volume seem more ballad-like, in the popular, turn-of-century sense associated with John McCormack: the predictable chord progressions and uncomplicated melodies seem intended to have a "folky" sound rather than a highbrow, academic one. There are two songs that are contained in both volumes. If a singer and pianist choose to perform one of these two without horn, they should use the settings in the *Folksinger's Album*, as Nelson incorporates the horn's themes into the piano accompaniment. The verses are

mostly varied by pleasant contrast of accompaniment figures, although the piano often plays only a simple countermelody in each hand, or else block chords and running parallel thirds, making it playable for most voice teachers.

American composer and librarian John Edmunds (1913-1986) published a 1951 volume entitled *Folk Songs: American – English – Irish* in which three of the eleven songs are Irish. In his preface, Edmunds writes, “Perhaps in the insecurity of our present world we find in [folksongs] reassurance of continuity and feel at ease with this repository of communal emotion. For folk songs are not the work of individual composers or poets but have been shaped over the centuries by the interests and characteristics of the races or communities which produced them. The songs which make up this volume represent both true folk songs and folk-adopted songs.”<sup>51</sup> If one considers Edmunds’s settings in the context of mid-twentieth century art songs, it seems that Edmunds thought folksongs deserved to be set with a simpler style than the experimental styles used by contemporary art song composers. Edmunds chooses not to translate folksongs into a modern idiom in his settings; although pleasant, they sound like they could have been written a century earlier. He introduces variety by changing the accompaniment figures and some rhythms in each verse, and by writing a piano line that is fairly independent, not doubling the vocal line. Edmunds is among the few arrangers who break out of the mold of using the same time signature throughout a song: he changes the meter within songs occasionally to fit the textual cadence. Edmunds does not acknowledge the origin of his text, but states that “the communal process holds for both

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<sup>51</sup> John Edmunds, *Folk Songs: American-English-Irish* (Boston, Mass: R.D. Row Music Co, 1959), Foreword, unpaginated.



words and music,” demonstrating his opinion that the words have developed in oral tradition along with the melody.<sup>52</sup>

*Songs from County Kerry*, by E. J. Moeran (1894-1950), contains seven songs that Moeran collected in the southwest of Ireland between 1934 and 1948 and published as a set in 1950. He states, “The verse by verse variants in some of the tunes are exactly as I heard them from the singers themselves on a number of occasions.” Moeran is respected as an early twentieth century symphonic composer who wrote over a hundred art songs, and these seven lyrical arrangements are well-crafted and thematically developed. He introduces piano motifs – usually capricious runs that incorporate triplets to offset slower-moving vocal lines – and varies these motives throughout each song. Some songs, such as “The Roving Dingle Boy,” show his contrapuntal mastery, while others, such as “The Murder of Father Hanratty,” use church-like chords that recall the organ texture of Vaughan Williams’s *Five Mystical Songs*. Although the text sometimes sound too polished to have come from the mouths of Irish country people, Moeran does not cite a source for the text, and evidently collected and adapted it himself. The intended audience is trained musicians, and it calls for a skillful pianist and singer.

*The Paterson Irish Song Book*, edited by Irish composer Redmond Friel (1907-1979) and published in 1957, contains twenty-one arrangements, almost all strophic with simple accompaniments. The light accompaniments are fairly imaginative, with some clever countermelodies and syncopated ostinati, but most of the time the piano is chordal and doubles the vocal melody. Most songs have short introductory piano ritornelli, and a few songs have an ad libitum line for a second voice. For some reason, Friel only credits one melody to an anthology (Bunting), but there are many that come from Bunting,

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<sup>52</sup> John Edmunds, Foreword, unpaginated.

Petrie, and the other large collections, as well as six Moore *Irish Melodies*. For over half of the songs, Friel uses texts from known literary sources, such as Thomas Moore, Francis Fahy, Thomas Davis, or George Sigerson.

English composer and conductor William Cole (1909-1997) published his volume *Folk Songs of England, Ireland, Scotland and Wales* in 1961. In his preface, he states, “This book is not for the scholars...I like to think it is for the many hundreds of folk song aficionados. The ethnic purists...seem to feel that if we know who wrote either the words or the music, the song immediately stops being a folk song. For example, Irish folklorists look with a jaundiced eye on the songs of Thomas Moore.”<sup>53</sup> Cole evidently does not consider himself an “ethnic purist,” insinuating that he dislikes narrow definitions of “folksong.” Rather than carefully trace the origin of each song he uses, Cole is content to write that over half of the melodies come from “friends who are folk singers, folk song concerts,” and other unpublished sources. Norman Monath, who arranged the piano-vocal settings, writes that there is not “any one way that a folk song *ought* to be arranged...My aim here is to present simple, straightforward, and universally identifiable arrangements, as opposed to those that are highly stylized and ornate, or reflect the personal voice of the arranger. The latter have their place, and are effective, when undertaken by a composer like Benjamin Britten...”<sup>54</sup> The resulting settings are sometimes tastefully uncluttered and other times ploddingly pedestrian. The accompaniment is like a hymnbook, doubling the vocal melody and filling in chords, with underlaid verses of text assigned to repeated music. Although Monath wants to keep his settings from reflecting his “personal voice,”

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<sup>53</sup> William Cole, ed., *Folk Songs of England, Ireland, Scotland and Wales* (Garden City, NY: Doubleday, 1961), ix.

<sup>54</sup> *Ibid.*, xi.

he has made a clear decision to insert the melodies into the language of basic, functional, tonal harmony; this is a personal choice as much as Britten's or anyone else's. The collection is pleasant and useful for some purposes: the annotations on each song are informative, and there are some performing situations where a basic accompaniment is desirable.

Within recent decades, composers have shown a preference for through-composed folksong setting, and it has become commonplace to use folksong materials in new musical idioms and forms. *The Blacksmith: Irish Folksong Arranged for Voice & Clarinet in B-flat*, written in 2008 by Scottish composer James MacMillan (b.1959) exemplifies an approach to folksong in which both instrumentation and harmony are unconventional. The clarinet and voice parts both require confident performers with good intonation, as they are rhythmically and melodically independent. Although MacMillan does not do away with strophic form entirely, he varies the melody and rhythm significantly in the voice and clarinet lines between verses. The 1988 set *Three Irish Folksong Settings for Voice and Flute* by American composer John Corigliano (b. 1938) also omits the traditional piano accompaniment. The flute and vocal lines are rhythmically and melodically independent of one another. The voice sings the standard melody that can be found in Petrie and Bunting, while the flute shows Corigliano's non-tonal, intricate writing style, departing into remote keys. The flutist must be advanced, as the flute line is fast-moving and wide-ranging. The vocalist's main challenge is to stay in tune and accomplish an artistic rendition in what sometimes sounds like an Ives-ean struggle between two different songs. Timothy Hoekman (b. 1954), Professor of Vocal Coaching and Accompanying at Florida State University, composed *Three Irish*

*Folksongs for Voice, Clarinet, and Piano* in 2010. Hoekman chooses three of the most commonly set Irish folksongs and applies twenty-first century harmonic language to them, using conventional harmonies alongside polytonal and atonal passages. In his 1998 volume entitled *Six Irish Folk Songs*, English pianist Geoffrey Pratley had the misfortune of applying his limited arranging ability to six songs that have already been set masterfully by more skilled composers. He does not take a novel approach to instrumentation or harmonic language like other contemporary composers, and his meager, unimaginative accompaniments fall short.

## CHAPTER FOUR

### ANNOTATED SELECTED FOLKSONGS BY COMPOSER

This chapter surveys the anthologies most useful for teaching and performance – numbering approximately twenty-eight, if multiple volumes of the same work are not counted as individual anthologies (e.g., Moffat and Hughes) – and recommends individual songs from each of them. The songs are evaluated on the basis of their technical demands, range, melodic contour, harmonic language, musical style, tempo, text quality, potential for dramatic interpretation, and overall pedagogical usefulness. Although this chapter identifies only the author’s recommended songs from each volume, all songs from each surveyed volume are listed in Appendices A and B, so that a teacher may find a specific desired title.

#### **Beethoven’s Irish Folksongs**

It is difficult to give an exact number of folksongs that Beethoven set from each country, as Thomson provided him with some songs of uncertain nationality. Cooper has ventured that there might be eight English melodies, sixty-three Irish, forty-four Scottish, and twenty-five Welsh, for a total of 140 melodies.<sup>1</sup> The *Beethoven Gesamtausgabe*, published in the late 1800s, is available in free public domain scores online through the International Music Score Library Project portal, and the songs are listed in *Serie 24, Lieder mit Pianoforte, Violine und Violoncell*.<sup>2</sup>

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<sup>1</sup> Barry Cooper, *Beethoven's Folksong Settings* (Oxford: Clarendon Press, 1994), 62.

<sup>2</sup> International Music Score Library Project Petrucci Music Library, “Ludwig van Beethoven: Ludwig van Beethovens Werke,” [http://imslp.org/wiki/Ludwig\\_van\\_Beethoven:\\_Ludwig\\_van\\_Beethovens\\_Werke](http://imslp.org/wiki/Ludwig_van_Beethoven:_Ludwig_van_Beethovens_Werke) (accessed May 20, 2012).

Although Beethoven's settings can seem conservative next to newer folksong settings that use more varied devices, Cooper finds that Beethoven's settings are consistently superior to settings by his contemporaries. Compared to settings by Haydn, Pleyel and Kozeluch (which were also commissioned by Thomson), Cooper states that Beethoven's harmonizations "surpass them in many ways. Most striking are the much greater amount of activity and nervous energy in the piano parts, and the much sharper contrasts between one song and the next...He tends to take some initial figuration, usually of a fairly standard type, and retain and develop it throughout the accompaniment section. His settings also show more sense of continuity, more frequent use of unusual harmony, and many more original ideas than those of his predecessors."<sup>3</sup>

In the area of vocal doubling in the right hand of the piano, Beethoven evidently wished to depart from Haydn's style of literal melody statement, and he used a variety of approaches in his songs. In most, the piano plays a majority of the notes from the vocal melody, but this sometimes lasts only for part of a song; also, the sixteenth note figurations often match up with the vocal line for only part of a measure, and not always on the beat. Even when Thomson urged Beethoven to write the vocal melody into all his accompaniments, Beethoven preferred to take a varied approach to each setting, often hinting only delicately at the melody in the piano right hand.<sup>4</sup> Although he chose to double the melody in "Oh Harp of Erin" (in WoO 152), the left hand becomes the contrapuntal interest, playing a scalar countermelody rather than a bass line, while the right hand plays both the melody and a second voice that is contrapuntal filler (Ex. 7).

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<sup>3</sup> Barry Cooper, 125.

<sup>4</sup> Ibid., 145.

Beethoven wrote that the ad libitum violin and cello accompaniments could be left out in performance, and while their interaction provides interest, there is a complete piano accompaniment without them. The instrumental ritornelli that begin and end songs are especially interesting when the strings are included, as Beethoven's writing sometimes resembles the piano trio ensemble writing he knew well.

Andantino semplice espressivo.

Violino.

Violoncello.

Pianoforte. *p*

*cantabile*

Oh harp of E - rin thou art now laid low, for he the last of  
 How lone - ly were the Min - strels lat - ter days, how of thy string with  
 The gale that round his urn its o - dour flings, and waves the flow'rs that  
 O Har - fe Ir - lands, stumm nun ruhst du dort, seit er, der letz - te  
 Wie war des Sün - gers A - bend so al - lein, wie liess er grol - len  
 Der Wind, grüsst er sein Grab mit duft' - gem Wehn, die wil - den Blu - men

*cantabile*

Example 7: Ludwig van Beethoven, "Oh Harp of Erin," mm. 1-12, from 25 *Irische Lieder*, WoO 152, no. 261. Public Domain.

The strings sometimes exchange motives with the piano, and sometimes double the voice. To the benefit of today's performers, Beethoven frequently ignored Thomson's complaints that the accompaniments were "too complicated and too difficult" to be performed by the young British women who constituted his intended audience.<sup>5</sup> They are involved enough to require a skilled pianist, so that voice teachers with basic

<sup>5</sup> Barry Cooper, 128.

piano skills will not be able to play these accompaniments. Since some of the songs Thomson sent to Beethoven were modal or harmonically irregular (with double tonics, off-key endings, or pentatonic scales), Beethoven preferred to risk surprising and potentially awkward solutions rather than to mold the songs completely to conventional harmony. This resulted in irregularities such as the clash of notes in the pedal point on C in the phrase “can I live the dear life” in “Return to Ulster” (in WoO 152), and led Thomson to state that some of Beethoven’s methods were “too recherché, too bizarre” for him.<sup>6</sup>

In Beethoven’s folksong settings, numerous songs have written-out vocal cadenzas, including many of the duets. Although these ornamentations sound classical rather than Irish, they allow singers to practice cadenzas in an operatic style. The language in these songs, which sounds dated and occasionally stilted, is a challenge for some students; this difficulty is not unique to Beethoven, however, as it occurs with most poetry that is this old. “Dermot” (based on the Gaelic “Diarmuid,” a mythological young man with whom every young woman fell in love) is used throughout Beethoven’s folksongs as the personification of the beloved. Every song has numerous verses of text underlaid to the same music, so that the performers need to create interest by way of dynamic contrast, or to make choices such as using pizzicato strings on certain verses. Cooper points out that many of Beethoven’s Irish melodies are in a quick 6/8 meter.<sup>7</sup>

Beethoven’s *25 Irische Lieder*, no. 261, WoO 152, has songs for almost any voice type. Most do not rise above F-sharp, so that all songs can be sung by most voices, and there are five duets in which the voices sing homorhythmically. “The Return to Ulster” is

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<sup>6</sup> Barry Cooper, 149.

<sup>7</sup> Ibid., 62.



one of the most well-known of Beethoven's Irish settings, and it is structured more like an art song than some others. There are more melodic motives than usual, providing variety between the phrases. The unifying pedal on C sounds ominous, played in triplets that contrast with the vocal duple meter. The slow, mostly syllabic melody is exceptionally artful. It is best for an advanced baritone, and rises to a high G. "On the Massacre of Glencoe" is similarly serious and evocative. The melody is not quite as interesting, but the rippling sixteenth note pattern that alternates between right and left hand contrasts with a fluid vocal melody and provides a beautiful ritornello. The tessitura is narrow, but fairly high, and the singer is challenged to shape to the phrase by use of dynamics and legato. "What Shall I Do to Shew how Much I Love Her?" is an enjoyable duet for baritone and tenor, although the baritone line contains many repeated notes. The accompaniment is both supportive and inventive, with a postlude that features excellent interaction of the piano and cello rhythms. Other outstanding songs in this set include "Thou Emblem of Faith," for low voice; "Hide Not Thy Anguish," with a Mozartean melodic sweep; the duet "In Vain to This Desert My Fate I Deplore," for baritone/alto and soprano, with exceptional exchanges between piano and violin; and the duet "Wife, Children, and Friends," for tenor and soprano, with delightful syncopation in the vocal line and a ritornello that foreshadows Schubert's "Die Taubenpost." "Morning a Cruel Turmoiler Is" gives an energetic young tenor or baritone a fast-moving boisterous song in which to balance fast text delivery with evenness of line. The lush melody of "Oh Harp of Erin" is appealing for mezzos of any age, with expressive piano figures that make it complete without strings.

In Beethoven's *20 Irische Lieder*, no. 262, WoO 153, there are three excellent duets. This is probably the strongest of Beethoven's Irish collections, with hardly a song that cannot be recommended. The gorgeous opening duet for tenor and baritone, "When Eve's Last Rays in Twilight Die" creates a peaceful, still affect with lyrical duple vocal lines over a triplet piano figure. The voices cross frequently, so that two baritones could also sing this duet. The other duets are the solemn, yet expressive "I Dream'd I Lay Where Flow'rs Were Springing," for high and low voices, and "Oh! Thou Hapless Soldier," with a line that creates interest by continuing through anticipated cadence points. "Sad and Luckless Was the Season" for medium voice uses a melody ("Groves of Blarney") related to Thomas Moore's "Tis the Last Rose of Summer," but Beethoven eliminates a few of the upward leaps that make Moore's version more difficult for young singers. The accompaniment is somewhat independent in this setting, with creative figures that contrast with the voice. "The British Light Dragoons" allows a singer to tell an exciting story, with an accompaniment that primarily supports the voices in its lively melody. The fast pace relents for a vocal cadenza, which is good practice for a young singer in independent declamation. The jaunty song "Farewell Mirth and Hilarity" is worthwhile, if only for the ingenious exchange of accompaniment motives between the strings and both hands in the piano. "The Kiss, Dear Maid" is a very exposed, beautiful vocal melody over simple eighth note chords that keep the pulse and help a singer to achieve legato. The soprano song "I'll praise the Saints with Early Song" uses surprising harmonies and a dissonant three-note string ostinato to create tension that is released in the happy, consonant final phrase of each verse. "Tis Sunshine at Last" gives a young tenor a good vehicle for leaping through the passaggio in a harmonically unchallenging,

yet enjoyable song. A mezzo with good stage presence will make an audience laugh with “Paddy O’Rafferty” (also set by Thomas Moore to the text “Drink of this Cup”), in which the rhythmically clever piano is difficult and humorous. “Come, Darby, Dear! Easy, Be Easy” provides a mezzo with a similar opportunity to create a funny character, with a slightly less difficult accompaniment. “No More, My Mary, I Sigh for Splendor” is a poignant, short love song for tenor. Its key, affect, and technical challenges are similar to “Dies Bildnis ist bezaubernd schön,” and it could be used to prepare a tenor for that demanding aria (Ex. 8).

Example 8: Ludwig van Beethoven, “No More, my Mary, I Sigh for Splendour,” mm. 4-7, from *20 Irische Lieder*, WoO 153, no. 262. Public Domain.

The six Irish songs in Beethoven’s collection *Twelve Songs of Various Nationalities*, WoO 157, are primarily chordal and predictable, showing less of the inventiveness that characterizes WoO 153. “Since All Thy Vows,” a setting of the popular melody that Thomas Moore set to the text “Erin! The Tear and the Smile in Thine Eyes” is set by Beethoven as a homophonic quartet, so that it is of limited use in the voice studio. The songs in this set sound less complete without the strings. The most interesting by far is the harmonically adventurous “Sir Johnie Cope,” a rousing narrative

song for medium voice with a long instrumental ritornello and a melody that requires flexibility through large vocal leaps. Like a few other songs scattered through the collections, “The Wandering Minstrel” begins as a solo (for tenor) that is joined by a chorus for the refrain. It is a pleasant melody that continues without pauses at cadences (giving it an “Irish” feeling), and could be useful for a program that features a vocal ensemble with soloists.

Of Beethoven’s collections, *12 Irische Lieder*, WoO 154, uses the most melodies that were also arranged by other composers. Thomas Moore composed texts for melodies similar to many of those found in this collection. The fast opening song, “The Elfin Fairies,” uses a basic ostinato accompaniment figure throughout, and is a simple setting that requires vocal flexibility and excellent diction. Its large leaps and energetic mood would help a young soubrette perform with animation and breath engagement. “Oh Harp of Erin” is one of the ten “duplicate” settings that Thomson published, and it offers the same melody as the WoO 152 version, with a slightly less interesting and less difficult accompaniment. “The Farewell Song,” on a melody for which Moore later wrote “Love’s Young Dream,” is a lyrical but somewhat monotonous vocal line, with a pleasant accompaniment figure and off-beat violin motif. “Oh! Who, My Dear Dermot” was later made famous as “Avenging and Bright,” a text by Moore that has been arranged by numerous composers. The Beethoven version sounds has a less martial text and setting, and is best when performed with the imaginative string parts, as the piano part is repetitive. It has a large range, and would require a tenor or soprano to equalize vowel resonance throughout registers. Beethoven resets the song “From Garyone,” which was published earlier in WoO 152. The settings are very similar, except that the interplay of

violin and piano is more sophisticated and interesting in the earlier setting. Moore set a variant of the same tune to the text “We May Roam through this World.” Perhaps the best arrangement in this collection is the duet for soprano and tenor, “Oh! Would I Were but that Sweet Linnet,” for which Moore composed the text, “The Valley Lay Smiling before Me.” Beethoven makes good use of all accompanying instruments here, trading themes between piano, violin, and cello, and gliding back and forth between major and minor keys. Equally fine is the duet for soprano and tenor, “The Soldier in a Foreign Land,” a melody that appears in Moore’s collection as “Oh! Breathe not His Name,” immortalizing the last words of his friend Robert Emmet. In both of these duets, the singers are required to execute a cadenza together in thirds, a good exercise in ensemble work. There are two other unremarkable duets: “He Promised Me at Parting” and “The Hero May Perish.”

For public performances of Beethoven’s folksongs, it is appropriate to group songs from different collections. Beethoven gave his permission for different combinations of these songs, adding that Thomson should “take good care in the order they follow each other to intermingle as much as possible the different characters to avoid a tasteless monotony.”<sup>8</sup> In another letter, he clarified that the serious and happy songs should be mixed, as well as the major and minor songs, and songs with different meters. While vocal range is a factor in choosing from these songs for specific singers, it is also possible to make a thematic set. There are a number of Irish nationalist songs: “O Harp of Erin,” “Our Bugles Sung Truce,” “English Bulls,” “The Return to Ulster,” “The British Light Dragoons,” “Oh! Thou Hapless Soldier,” “The Soldier in a Foreign Land,” “The Soldier,” “A Health to the Brave,” and “Sir Johnnie Cope,” although at least two of these

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<sup>8</sup> Barry Cooper, 111.

are full of British patriotism, rather than Irish. The majority of Beethoven's Irish folksongs are love songs, and it is possible to group them according to themes of happy love or lost love.

### **Davis and Hudson**

Without going into the individual songs of the mid-eighteenth century collections by Thomas Davis and Henry Hudson, it should be mentioned that both collections have historical and artistic merit for the right kind of project. Davis's in particular were written to further a nationalistic cause, and it is evident that his accompaniments were an afterthought; Hudson's accompaniments are only slightly better. Moving past these two collections and the earliest editions of Moore's *Irish Melodies*, it is sufficient to note that there are superior settings of melodies from all three of these sources in Moffat's anthology and in later collections.

### **Moffat**

Moffat's 1897 *The Minstrelsy of Ireland: 206 Irish Songs* is held by very few libraries, but is available in its entirety as a digitized score from the Irish Traditional Music Archive (ITMA).<sup>9</sup> The accompaniments are simple and yet well-constructed, so that the collection is useful for a number of purposes. These songs suit singers with weak musicianship, who rely on support from the piano: the right hand frequently doubles the melody, and there is never more than a passing dissonance. For a more advanced singer, these songs could be paired on a program with more challenging folksong settings, such as Britten's, Harty's or Hughes's, as they are accessible for audiences. The accompaniments are light enough that they invariably keep the vocal melody unobscured.

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<sup>9</sup> Irish Traditional Music Archive (ITMA), "Moffat's Minstrelsy of Ireland, 1890s," <http://www.itma.ie/digitallibrary/print-collection/moffats-minstrelsy-of-ireland-1890s/> (accessed October 23, 2011).

This anthology contains a few dozen songs that are useful musical and pedagogical tools, as well as arrangements of some of the better songs from the Moore and Davis collections.

### **Moffat, Volume 1**

“Beautiful and Wide are the Green Fields of Erin,” p. 22, is a lovely melody without another known setting, and the accompaniment is imaginative, varying by verse. It requires strong breath management, and uses most of the range of a young mezzo or baritone. There are not rests in the vocal melody to allow time for breaths, so that the student will need to learn to take quick catch breaths without tension. For Yeats’s famous poem “Down by the Salley Gardens,” p. 47, Moffat uses a melody from Petrie that is different from the famous one used by Hughes (and later used by Britten and many others). Its melodic arc and minor mode actually seem more suited to the poetry, and the recurrent dotted accompaniment motif contrasts well with the even vocal rhythms.

“Droop All the Flowers in My Garden,” p. 48, is a simple melody from Petrie, and the poignantly lamenting text by Sigerson is set to a flowing arpeggiated accompaniment, making a song with expressive possibilities for a young soprano. In “Had You Seen My Sweet Coolin,” p. 66, the usual uncomplicated accompaniment supports the sweep of a beautiful melody from Bunting with exceptionally long and interesting phrases. The melody demands clean articulation of melismas as well as evenness of tone in octave leaps. Rising from middle C to high G, this song would be suit a young “baritenor” whose voice type is undetermined. The harmonic patterns and attractive syncopated melody of “Her Hair Was like the Beaten Gold,” p. 76, make it appealing and slightly challenging for young singers. “How Dimm'd is the Glory that Circled the Gael,” p. 83, is

full of pathos for a singer who wishes to sing a moving song full of sad patriotism, ruining Ireland's demise.

### **Moffat, Volume 2**

"I once loved a boy," p. 97, is a well-crafted lament with an ostinato accompaniment rhythm. "I Wish I were on Yonder Hill," p. 104, sets the commonly-used "Shule Aroon" melody (also set by Moore, Beethoven, Hughes, Cole, and others), but it is one of the few to incorporate the Gaelic text in the refrain. The accompaniment is more active and intricate in this setting than in most of Moffat's songs. "In a Cradle Bright and Golden," p. 117, is a simple lullaby melody that Moffat livens with a triplet accompaniment motif; here, the piano part is significantly more difficult than most of these songs.

Moffat's "The Leprehaun," p. 118, provides a simpler version of the folksong than the Hughes setting. It still captures the humor of the text, but with primarily chordal texture and melodic doubling. Unlike the majority of songs written in 6/8 meter in this volume, "It Chanced While I Was Walking," p. 126, is lilting and lyrical rather than jaunty and raucous. The voice and accompaniment trade a dotted motif, and the melody, with medium range, is conjunct and beautiful. "Oh Amber-Haired Nora," p. 170, is a simple, plaintive melody that a young singer of any voice type could use to develop expressiveness and legato. It is slow, with a basic accompaniment and room for rubato. "Oh Dark, Sweetest Girl," p. 175, tonicizes two keys throughout, leaving it the curious traditional feeling of ambiguous tonal direction, much like "Oh! My Sweet Little Rose," another lyrical love song on p. 179. The melody of the former is a short "Irish tenor"



lament, but it dips into the low register (middle C and B-flat) in such a way as to require that the singer keeps resonant focus in the voice as he descends the scale.

### **Moffat, Volume 3**

“One Clear Summer Morning, near Blue Avonree,” p. 204, is another uncomplicated single-paged melody where the piano is supportive and the melodic sequence is enjoyable. It is full of vivid images and needs to be sung with a tone of wonder, as well as a consistently supported piano dynamic level. “One Eve as I Happened to Stray,” p. 206, is a beautiful, well-known Irish folk melody, and while Moffat’s version is not an extraordinary arrangement, it would help a student of any age to develop the ability to support long phrases and occasional high notes. “One Sunday after Mass,” p. 212, is a charming vignette that would develop dramatic abilities in a Zerlina-like soubrette, with a slightly more elaborate accompaniment than usual for this collection. “Sleep On, for I Know ‘Tis of Me You Are Dreaming,” p. 226 (Ex. 9), is also more artful, with an attractive melody that includes beautiful leaps of a minor seventh. Rising to a high F-sharp, it would work for most voices, and the accompaniment motifs and text are appealing. “The Night Was Still,” p.246, is another of the unobscured lovely melodies, although Moffat does little more than add appropriate chords and a little subdivided texture. “Though Full as ‘Twill Hold of Gold,” p. 278, despite archaic-sounding text, is a respectable setting of a Bunting air that tonicizes two keys and uses a baritenor range, with a clever, yet economical accompaniment that is playable by most voice teachers. The more complex setting of the same melody by Herbert Hughes is entitled “The Red-Haired Man’s Wife.”

1. then 'tis the spell that en - chains it gives way, And re - veals all the love that I  
 2. peeps in to give you a smile and a call; For tho' great as my joy is, to

1. ne - ver, when waking, Could get round my tongue in the daylight to say.  
 2. see you when waking, Yet still to be dreamt of is sweeter than all!

Example 9: Alfred Moffat, “Sleep On, for I Know ‘Tis of Me You Are Dreaming,” mm. 13-20, from *The Minstrelsy of Ireland: 206 Irish Songs Adapted to Their Traditional Airs*. Public Domain.

#### **Moffat, Volume 4**

“To Dhrink Wid the Divil,” p. 286, is a 6/8 melody that was popularized under the title “Father O’Flynn.” Its humorous text and upbeat accompaniment provide a narrative song to elicit laughs from the audience. It could be paired effectively with “’Twas on a Windy Night,” p. 292, which is another fast-paced humorous song, this time with a love twist. “With Deep Affection,” p. 322, offers a variation on the tune “Groves of Blarney” used by Thomas Moore for “’Tis the Last Rose of Summer” and by Beethoven for “Sad and Luckless Was the Season.” The accompaniment in Moffat’s version is mostly independent from the voice and decorative in a minimalistic way. The nostalgic text is

more cheerful than the Moore and Beethoven texts, so that a faster tempo is appropriate, enabling the mezzo or baritone to make a single phrase out of the arc that would be divided into two phrases in the other versions. “Would God I Were the Tender Blossom,” p. 324, provides a suggestively romantic text and a slightly altered melody for another very well known folk melody – the “Londonderry Air.” The notoriously difficult melody leaps to a high G, necessitating a singer with ease in the upper register, and the accompaniment is mostly chordal. “Oh, I’m Not Myself at All,” p. 344, which is set with more complexity in Hughes’s third volume, is a Samuel Lover text set adequately to a melody with a fairly wide range.

There are ten songs in Moffat’s volume with poetry by Thomas Davis, most of which were published in *The Nation* in the 1840s. Moffat chose some of Davis’s best songs, and arranged them consistently well, so that all of the Davis settings by Moffat are recommended. Moffat’s volume contains seventy-two of Moore’s *Irish Melodies*, and his accompaniments for these songs are usually less homophonic than his average arrangements, with more exchange between both hands of the piano and the vocal line. Moffat might have chosen to make the accompaniments more involved in the Moore melodies because contemporary arrangements of Moore’s melodies had raised the accompaniment standard (such as Stanford and Ditson), requiring Moffat to compete. Appendix C lists settings of Moore’s *Irish Melodies* by different composers.

**Stanford’s *The Irish Melodies: the Original Airs Restored and Arranged for the Voice***

Moffat’s ethnomusicological focus, which prioritizes the melody, is evident in his simple treatment of folksongs. By contrast, Stanford shows his compositional orientation in *The Irish Melodies: the Original Airs Restored and Arranged for the Voice* by writing

more elaborate and oftentimes more interesting arrangements. While fewer than twenty libraries hold this out-of-print volume, it is in the public domain, and is available for free as a digitized score from Google Books.<sup>10</sup> With 118 melodies, it is the most complete arrangement of Moore's *Irish Melodies*. Some melodies that Moore used have repetitive phrase structures or predictable harmonic schemes that limit their interest for singers and audiences. There are also a few songs that contain large leaps of a tenth or greater, and their broad range is an obstacle for many students. In a few instances, Moore's verses are banal or excessively sentimental or archaic. Omitting songs in these categories, I have identified the songs that are most likely to engage singers and audiences.

"Go Where Glory Waits Thee" contains archaic-sounding words, but the melody and accompaniment are attractive, and the range of a ninth makes it accessible for most voices. It requires that both pianist and singer accomplish a balance of dramatic and lyrical impulses, as the text calls for both. Stanford's setting of the patriotic song "Erin, The Tear and the Smile in thy Eyes" is a significantly different melody from the "Robin Adair" tune that Moore originally set. Stanford's version (taken from Bunting's first volume, he says), has many more melodic ornaments, giving the singer some interesting melismas. These melismas sometimes delay harmonic resolution, and they will challenge the ear-training of a young soprano or tenor. The gorgeous melody of "Oh! Breathe Not His Name" is set for high voice in two brief verses with contrasting texture. The singer should use rubato, phrasing, contrasting dynamics, and diction to convey the emotion of the text that elegizes national hero Robert Emmet. The accompaniment is not very

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<sup>10</sup> Charles Villiers Stanford and Thomas Moore. *The Irish Melodies, Op. 60: The Original Airs Restored and Arranged for the Voice* (London: Boosey & Co., 1895), available from <https://play.google.com/store/books/details?id=Wt0QAAAAAYAAJ&rdid=book-Wt0QAAAAAYAAJ&rdot=1> (accessed February 12, 2012).

difficult, but provides beautiful countermelodies while still supporting the voice. Ditson's setting (by Molloy) is a whole step lower, with more chordal accompaniment. "The Harp That Once through Tara's Halls" has a rousing patriotic text and melody that will help a more reserved student sing with emphasis and commitment. Stanford's accompaniment is mainly chordal, and the singer needs to sing lyrical phrases, resisting the urge to mimic the piano's choppy sound. "Rich and Rare" is one of Stanford's best Moore arrangements, with four verses that are varied in accompaniment motives and dynamics, and a text that relates a story. It is also among the most attractive melodies, and the key is appropriate for medium voice. The range is large, and a full rendition of all four long verses will test the singer's memorization and ability to avoid singing with excessive effort. "How Dear to Me the Hour" is a beautiful, long-breathed melody that lengthens the end of each phrase a full measure beyond the expected duration. It provides a high-voiced singer with an exercise in breath management and singing legato through a line that ascends and descends from F to F. The accompaniment begins with a soft treble motive and becomes fuller and deeper toward the end.

"How Oft Has the Banshee Cried" is solemn and slow, enlivened by a sixteenth note figure in the accompaniment. It is an atmospheric song with wide range that requires the performer to convey mood effectively. Stanford was not usually as successful with fast songs, such as "The Legacy," "The Prince's Day," "Lesbia Hath a Beaming Eye," and "We May Roam through This World." His perfunctory accompaniment in these songs makes it preferable to use Beethoven's setting of these melodies. Among Stanford's more successful settings of upbeat songs are "Come, Send Round the Wine," "While Gazing on the Moon's Light," and three songs in which multiple verses of text

are set to repeated music: “I’d Mourn the Hopes That Leave Me,” “Love’s Young Dream,” and “When First I Met Thee.” Stanford varies the accompaniment creatively for the boisterous drinking song “To Ladies’ Eyes,” a medium-voice song which calls for an animated performance. It is more about character than bel canto sound, which might make it helpful for freeing up a singer who is a technical over-analyzer. “O Donoghue’s Mistress” has a varied accompaniment and soaring melody with happy love lyrics. The melody of “The Mountain Sprite” is very short. It is a humorous and fast-paced narrative song with seven verses that a high-voiced singer could use to develop communication skills in singing.

Stanford’s volume has a number of the slow, lyrical songs of love or grief that became associated with John McCormack and that provide melodic leaps and expressive ornaments for lyric tenors. Such songs include “I Saw Thy Form” and the outstanding “At the Mid’ Hour of Night.” The latter has a varied accompaniment and a melody that carries its forward motion through cadences. The affect of subdued passion must be evident, and singer must contrast full singing with engaged pianissimo. “The Last Rose of Summer” is through-composed for medium voice, with the germ of some devices that Britten later used more fully in his setting of this song, such as the ornaments written into the melody and the triplet accompaniment figure. The difficulty with this popular song is that the language is sentimental and the prolonged metaphor of a rose may not succeed in capturing the artistic imagination of a young singer. Since many of Moore’s texts have a similar quality of preciousness, the teacher should use exercises such as asking the singer to invent his or her own text that deals in a more personal way with the topic of life’s brevity. This will help avert a performing situation where the student sings without

conveying any feelings about the rose or what it signifies. “The Song of O’Ruark” has a pedestrian accompaniment, but its soaring tenor melody allows for rubato and necessitates a release of tension through the *passaggio*. The lyrical minor melody “Come O’er the Sea” holds similar challenges in its range. It also has frequent repeated notes, which require the singer to make choices about shaping the phrase to communicate the text. “From This Hour the Pledge Is Given” has a long and interesting melody, an accompaniment with excellent voice leading, and a high-quality text. “Silence Is in Our Festal Halls” is too difficult for most young singers, with a long line that rises to a held high G, and rapid sixteenth note groupings that need to be cleanly executed. However, it is a beautiful melody with a countermelody in the piano. Stanford writes vocal melismas over rests in the piano, requiring singers to make effective, independent choices regarding rubato and phrasing. The ends of musical phrases do not coincide with the end of textual phrases, so that the singer and pianist need to plan spots where they take time for quick catch breaths. The text is solemn, but the song should be delivered with fondness, using contained and personal expression rather than melodrama.

“The Song of Fionnuala” (Ex. 10) is one of the best arrangements in Stanford’s volume, although the pianist must be careful to play the sixteenth note figure subtly so that it does not become too busy for the plaintive melody in the second verse.



Si - lent, oh Moyle, be the

roar of thy wa - ter, Break not, ye breezes, your

chain of repose; While, mur - muring mournful - ly, Lir's lonely daughter

Example 10: Charles Villiers Stanford and Thomas Moore, “The Song of Fionnuala,” mm. 4-12, from *The Irish Melodies*, Op. 60: *The Original Airs Restored and Arranged for the Voice*. Public Domain.

The harmonies are interesting, particularly Stanford’s choice to eliminate the leading tone of the minor key that is present in other settings (Moffat and Ditson), making it sound more modal (Ex. 5, m. 4). The vocal and emotional ranges of this song are large, requiring an advanced singer. “Erin, O Erin” and “It is not the Tear” are less musically complex, but are interesting and demand a large vocal range. “In the Morning of Life” is a flowing melody with a contrapuntal accompaniment. It keeps the pace moving so that the voice doesn’t become tight on ascending lines. “St. Senanus and the Lady” has a repetitive melody, but the rhythms keep the listener’s interest, and the upward leap is beautiful and a good technical teaching tool. It is also short and through-composed, and the singer has the opportunity to create different dramatic voices for the



roles he or she plays. “Oh! Ye Dead!” contains the most challenging harmonies and rhythms in the volume. The range is only an octave (D to D), but the declaimed text and strong emotions are more like an opera recitative than a song. “As Vanquished Erin” has the strong feel of a march and an interesting melody that switches between relative major and minor. Its rhythmic accompaniment evokes the martial sentiment well. “I Wish I Was by That Dim Lake” is a beautiful melody with upward leaps, for which Stanford fashions a descending tetrachord bassline accompaniment figure. A voice teacher proficient at piano could sight-read this accompaniment, as is true for “She Sung of Love,” one of the prettiest simple songs in this volume.

There are a number of songs that demonstrate Moore’s skill for setting nationalistic and war-like melodies, and they can be performed on a thematic set. Stanford successfully adapts “After the Battle,” although it contains multiple verses of text set to repeated music; “Avenging and Bright,” with an excellent, violent doubled-octave figure in the fourth verse that speaks of revenge; and “Oh! Blame Not the Bard.” “The Minstrel Boy” is possibly the most rousing and martial of Moore’s melodies, and Stanford’s effective accompaniment evokes drum rolls and harp strums. “Dear Harp of my Country” is a lovely melody, but Britten’s setting is more effective. “My Gentle Harp” is a simple, poignant melody with a supportive accompaniment, one of the best settings of this text alongside Friel’s arrangement. Singers may choose to omit some of the seven verses of “Yes, Sad One of Sion,” as Stanford provides only three different accompaniment patterns. The melody weaves through a number of keys, and the song is highly expressive, especially if the singer chooses to sing only the better verses. “Song of the Battle Eve” is almost operatic in its stirring militaristic motives, and its

accompaniment varies by verse. If a young baritone or tenor has the optional high G, the final note of the battle cry is especially effective. “The Wine Cup is Circling” is also evocatively martial, best for a large-voiced tenor or soprano whose low B-flat and high G are both strong.

The composers who arranged songs for Ditson’s 1893 volume, which contains 114 of Moore’s *Irish Melodies*, usually took a simpler approach to accompaniment writing than Stanford did. The Ditson volume is a good second or third option if a certain song is not included, set awkwardly, or too difficult in Stanford, Britten, Hughes, Shaw, Moffat, etc. It is harder to locate, as the out-of-print 1893 edition is available in only a few libraries, and is not yet available as a digitized score.

### **Stanford’s *Songs of Erin: a Collection of Fifty Irish Folk Songs***

Between the years of 1882, when Stanford published his dull *Songs of Old Ireland: a Collection of Fifty Irish Melodies*, and 1901, when he published *Songs of Erin: a Collection of Fifty Irish Folk Songs*, Stanford’s skill at setting folksongs improved significantly. In the later volume, the accompaniment is outstanding in almost every song; unfortunately, some melodies are not interesting or useful for teaching and some of A.P. Graves’s texts are unattractive. The latter is true, for example, in “The Song of the Rose,” where an excellent tune and accompaniment are wasted on the most insipid text and in “The Blackbird and the Wren,” which refers to Turks as barbarians. Fortunately, Graves’s texts are not all bad. “Lost Love of My Eyes” is a lament that calls for both a quiet whimper and loud outpouring of rage as a response to the loss of a husband. Although there are four long verses, each is set to a different accompaniment, and a talented mezzo would find this a tour de force. “The Stolen Heart” is a short song about

an unfaithful lover, with a difficult arpeggiated accompaniment and a wide-ranging melody for mezzo or low soprano. This song would work for a young singer who isn't ready for a long song or a lot of text memorization, and it would allow the student to focus on portraying the distressed, bitter character. "Mary, What's the Matter" is a mezzo song that tells an enjoyable story about a girl in love, with a lively pace and accompaniment. It could become choppy and pattery if the singer does not maintain legato through the syllabic line and make careful choices with rubato as each verse slows toward its end. "Lovely Anne" is a gorgeous, soaring melody for tenor or high baritone, vacillating between major and minor and providing a difficult, varied accompaniment for every verse. Its slow tempo, legato line, and occasional pianissimo dynamic require the singer to release tension. "Lullaby" calls for an advanced singer who can sing engaged pianissimos and negotiate upward leaps with a strong sense of legato. The imitative accompaniment accentuates the simple beauty of the melody, and is largely independent of the voice. "The Alarm" is a powerful and furious song for bass or baritone that brings to mind "Der Feurreiter" or "An Schwager Kronos" with its desperate fury. The range is low, so that the pianist must be careful not to overpower the voice with its crashing accompaniment. Any singer is likely to be engaged by the frantic call to defend the village against Norse invaders. The technical challenge is to deliver the text with breath engagement rather than becoming tight with the emotion of the story.

"The Song of the Fairy King" is a difficult song, with a large range and slow tempo, but it has the potential to be mesmerizingly beautiful in a tenor voice. The phrases are long, ascending through the passaggio to a G-flat – an excellent tool for teaching vowel modification. The singer must assume the role of the seducing fairy king, which is

a good exercise in character development. The singer is required to sing softly in a high range; a student will often accomplish this sotto voce shimmery quality more effectively by breathing in the emotion of the character rather than fixating on technical adjustments. “The Death of Oscar” is a moving lament of a father mourning for his son who died in battle. It is moderately difficult and well suited to a higher baritone voice. The accompaniment is interesting, but it shows Stanford’s tendency to resort to flowing sixteenth figures too frequently as a way of creating textural variety; this device sometimes sounds frantically busy and contrary to the mood of the song (Ex. 11).



Example 11: Charles Villiers Stanford, “The Death of Oscar,” mm. 18-21, from *Songs of Erin: A Collection of Fifty Irish Folk Songs*, Op. 76. Public Domain.

“One at a Time” is a humorous, fast song for a soprano who can act. It also requires a flexible voice and strong diction. “Trottin’ to the Fair” is another short and funny song, with an amorous text and a lively accompaniment, for a young baritone. It is not musically challenging, but requires animated delivery. “Like a Stone in the Street” is a slow, bitter character piece for medium male voice, about a man who has lost

everything to drink. The singer should perform it sincerely, not as a parody; the destitute man's wailing should be chilling and sobering, like Barber's "Bessie Bobtail." To avoid a ploddingly slow tempo, the singer and accompanist should choose places where the text justifies speeding up and building the song's energy.

Overall, the songs in this volume require a skilled accompanist. While the figurations are sometimes unnecessarily complicated, there is usually a motive to be brought out by good voicing in the accompaniment.

### **Somervell's *Songs of the Four Nations***

Stanford's student Arthur Somervell published his *Songs of the Four Nations: a Collection of Old Songs of the People of England, Scotland, Ireland, and Wales* in 1893. It is held by fewer than twenty libraries worldwide, but is in the public domain and available for free as a digitized score from Google Play.<sup>11</sup> There are two of Moore's *Irish Melodies* in the work, out of a total of fourteen Irish songs, which are found at the back of the volume, beginning on page 194. Somervell arranges the Moore melody "The Legacy" (also called "When in Death I Shall Calm Recline") for baritone voice, a whole step lower than the Ditson arrangement by Balfe. Somervell's accompaniment is more complex and occasionally too thick, placing a chord on every eighth note. The song has a number of ascending arpeggios that are useful for teaching breath engagement, and Somervell varies the accompaniment for the second verse. Some of these songs give the impression of having been written quickly, with mistakes in voice leading (such as unresolved sevenths and leading tones) or the arbitrary choice of da capo repeats in some songs instead of the through-composed method Somervell uses in others. Like his

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<sup>11</sup> Arthur Somervell and Harold Boulton, *Songs of the Four Nations: A Collection of Old Songs of the People of England, Scotland, Ireland, and Wales* (London: J.B. Cramer, 1893), available from <https://play.google.com/store/books/details?id=HjvkAAAAMAAJ> (accessed February 27, 2012).

teacher, Somervell wrote his first folksong collection before he reached his thirties, and his song-writing craft is not as developed here as in his later song cycles *Maud* or *A Shropshire Lad*. His “Shule Agra!” has a more supportive but less imaginative accompaniment than Stanford’s arrangement of the same melody, which is entitled “I Wish I Was by That Dim Lake.” “The Castle of Dromore” is a well-written 6/8 lullaby for medium voice with a rocking piano ostinato that creates a still mood and helps the singer convey with the tender emotion of the text. Each verse is written out, with a varied accompaniment that is unified by the ostinato. “The Gaol of Clonmel” is within the reach of most young baritones, and is an excellent tool for teaching expressive performance. Its moving text is set poignantly to a lamenting tune and a varied but uncomplicated accompaniment. This song has moments of great dynamic contrast, as well as a narrative element, and deep emotions to be conveyed. “Drimin Dhu” is similar in affect and equally well-constructed. Its range is slightly wider, calling for a high F, but a C could be substituted. These two songs, dealing with lost love, help a young singer express emotions similar to those required in *Die Schöne Müllerin*, but without a language barrier. “The Tree in the Wood” is a lilting narrative song about a fairy who takes the life of a sleeping hunter – a less taxing soprano version of “Der Erlkönig.” The piano is difficult – full of rapid figurations – and the through-composed setting provides ensemble challenges for a talented undergraduate singer.

### **Wood’s Collections**

Charles Wood three folksong collections are all useful for teaching, especially the later two. The twenty-five melodies in his 1897 anthology *Irish Folk-Songs* are sometimes marred by A.P. Graves’s second-rate Victorian poetry, but it contains a

number of satisfactory settings. The out-of-print volume is available as a free digitized book from Google Books.<sup>12</sup> “The Merchant’s Daughter” is not a highly interesting melody, but the accompaniment enlivens the texture, and the four verses tell a story that challenges the singer to find appropriate vocal colors. In “Love at My Heart,” Graves’ stylized poetry can be an obstacle to young singers who do not relate to his flowery metaphors; however, the melody and accompaniment are appealing. The song rues lost love, and requires the singer to use large dynamic contrast for emotional effect. The medium melodic range is suitable for almost any voice type. Like many folksong settings, this song does not provide large pauses for breaths, so that it is necessary to learn how to release quickly for a new breath. “Beside the River Loune” is a macabre account in which a man loses his beloved in a flood and finds her dead body on the riverbank. The accompaniment is very difficult, and the vocal range is high baritone, demanding an advanced singer who can convey the emotion without becoming tense. “The Blackberry Blossom” is an upbeat melody for medium voice in which Wood uses syncopation and flowing sixteenth note figures to vary the accompaniment between verses. The text has a humorous and contemporary feeling. “I’m the Boy for Bewitching Them” is a fast triple meter song for baritone with skillfully written piano figures and humorous text. “They Know Not My Heart” is possibly the best song in the book: an andante, lyrical melody for tenor or soprano, it is set to moving text and a simple accompaniment (Ex. 12). The broad upward melodic leap, sometimes considered a typically Irish device, is a challenge of this song.

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<sup>12</sup> Charles Wood, *Irish Folk-Songs* (London: Boosey & Co., Ltd., 1897), available from <http://www.google.com/books?id=8rwQAAAAYAAJ> (accessed October 27, 2011).



The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on a single treble clef staff, while the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are written below the vocal staff. The score is divided into three systems, each containing a vocal line and a piano accompaniment. The lyrics are: "They know not your heart Who with haugh-ty de- sign Have frowned us a-part, Ah, they lit-tle know mine! Who, be-cause my lone tears By du-ty are dried, Be-".

Example 12: Charles Wood, "They Know Not My Heart," mm. 6-17, from *Irish Folk-Songs*. Public Domain.

Although the voice leading and inventiveness are outstanding in Wood's earliest folksong collection, he does not deviate from traditional harmonic language, and there are few dissonances. Because Wood's accompaniments usually follow the harmonic structure outlined by the melody, repetitive diatonic melodies are not usually coupled with harmonically interesting accompaniments. Because his texts are often narrative, they have the drawback of being quite long; this means that the singer and audience are sometimes subjected to a great number of verses, as in "Credhe's Lament for Cail." Although Wood varies its melody and accompaniment for each verse, the performer



might do well to omit some verses. “Oh Love, Tis a Calm Starry Night” is difficult for both pianist and singer. It is a tenor serenade, requiring breath management as the voice approaches the passaggio on long phrases. The texture is sparse at the outset, but it thickens to resemble the strumming of a guitar as the singer convinces his lover to come and flee with him from her guardian.

Ian Copley completed Wood’s *Seven Irish Folk Songs* from Wood’s incomplete manuscript sketches; this might explain some of the problematic features in the set, which is very good overall.<sup>13</sup> The first song, “Curly Locks,” is beautifully arranged, but each verse is exactly the same in voice and accompaniment – this is not typical for Wood. Compared to Wood’s earlier *Irish Folk-Songs*, this collection shows Wood’s improved ability to give the simple accompaniment its own melodic interest: in “Curly Locks,” the accompaniment begins a stepwise descending pattern in the third phrase and continues it through five measures, so that the charming vocal tune actually seems like more of a commentary on the piano pattern. This song’s text is entirely syllabic, which provides the singer with the challenge of accomplishing legato and phrasing instead of a choppy delivery. The accompaniment is simple enough for a teacher with basic keyboard skills. “The Drinaun Dhun” – which can be found under various names in numerous collections, including Hughes’s excellent setting – is one of the best in this anthology. ITMA notes that there are over 150 versions of “An Draighneán Donn” found in print alone.<sup>14</sup> Hughes’s version is a fast setting for high-voiced female, while Wood’s is an andante setting for low-voiced male. The piano texture varies from chordal to arpeggiated, and it

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<sup>13</sup> Charles Wood and I. A. Copley, *Seven Irish Folk-Songs* (London: Thames, 1982).

<sup>14</sup>Irish Traditional Music Archive, “Versions of Draighnean Donn,” <http://www.itma.ie/digitallibrary/print-collection/versions-of-draighnean-donn/> (accessed January 11, 2011).

is useful for teaching a singer and accompanist to follow the arch of a phrase together. The collaborators also are challenged to hand off the motives to one another, completing each other's skillfully interwoven musical themes. The Lullaby "Sho-ho" is the other outstanding song in this volume. Its accompaniment is additive, becoming more complex and active throughout the song as it supports a lulling, haunting vocal melody with large upward leaps. It is appropriate for medium or high voice, and is useful as a tool for teaching engaged singing at a piano dynamic level, especially on high notes. Each of the three verses has its own textual and accompanimental character, which encourages the singer to color each differently. The song ranks with Esposito's "O, Hush, O" as one of the superb lullaby arrangements in the Irish folksong repertoire. Other excellent lullaby arrangements are Moffat's "In a Cradle Bright and Golden," Somervell's "The Castle of Dromore," Hughes's "The Gartan Mother's Lullaby," and Stanford's "Lullaby." In all three of his volumes, Wood is less successful with martial-sounding songs (such as "The Battle Eve of the Brigade," or "The Brave Irish Lad"); Wood's accompaniments in these songs sound simplistic and obligatory, and are less effective than the nationalistic songs in Stanford's Moore adaptations.

All six songs in Wood's 1931 collection *Anglo-Irish Folk Songs* are useful for teaching. They are set to tunes from Petrie's collection, with texts by Northern Irish poet Padraic Gregory. It is not clear whether Gregory composed entirely new texts or translated existing ones, but his idiom is clear and descriptive, not flowery like Graves's. Wood writes out all verses with varied accompaniments, which usually double the melody at least part of the time. The accompaniment is light in texture, but both harmonically and rhythmically creative. The primary difficulty with this out-of-print

volume is that it is difficult to obtain and is not yet in the public domain.<sup>15</sup> “Molly Asthoreen” is among the most evocative settings in the repertoire, with an affective syncopated ostinato in the right hand that gives way to a bass line pattern on the last verse. The poignant text, from the perspective of a widow, is set in the mezzo range, and would suit an advanced undergraduate singer. Both this song and the next, “Your Milkin’ Days Are Over,” have a modal feel as a result of the omission of leading tones and other accidentals, and this unfamiliar sonority helps young singers to practice their musicianship. The latter song is a short, upbeat, lighthearted song of courtship from the male perspective, suitable for a “baritenor.” Its fast-moving melody and diction challenges could help a hefty-voiced singer to keep the voice buoyant and agile. “A Braid Valley Love Song” is a beautiful andante melody, and Wood’s accompaniment is fairly difficult and contrapuntal, supporting a medium-voice melody that weaves between major and minor. The phrases are long, without pauses between them, so that the singer would need to work with the accompanist to choose appropriate moments for rubato and breaths. “The Croppy Boy,” which is set more simply in Cole’s volume, shows Wood’s tendency to copy from his teacher Stanford the device of thickening the accompaniment with incessant muddy sixteenth notes. “Newcastle Fair,” which seems to be more Anglo than Irish, is an unremarkable melody, valuable more for humor than beauty. The accompaniment emphasizes rhythmic patterns, and a young soprano could create a humorous character onstage with this silly song. Similarly, “The Funny Wee Man” is a fast, amusing song where the singer gets the chance to deliver the text in a specific character, while the piano comments comically with off-beat and staccato exclamations.

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<sup>15</sup> Charles Wood and Padraic Gregory, *Anglo-Irish Folk Songs. Volume One* (London: Stainer and Bell, 1931).

All of these songs require a real accompanist, and could be performed together on a recital – the pacing is excellent, and the witty final song is a strong end to the set.

### **Esposito's *Irish Melodies***

Michele Esposito's "O, Hush, O" lullaby, the first of his three *Irish Melodies* (first published with the now out-of-print "The Heather Glen" and "Movourneen Mine"), is a conservative and simple – albeit beautiful – setting. Each verse has its own accompaniment gesture, and each of them is sparse and clean, with an accompaniment that could be played by many voice teachers. The range requires that the singer sing with dynamic contrast in a mostly low range, with soft leaps into the passaggio that must sound tender rather than ferocious. This is a good tool for working on legato, and its long phrases and exposed vocal line require at least an advanced baritone or mezzo.

### **Shaw's *Songs of Britain***

Martin Shaw's 1913 volume *Songs of Britain: A Collection of One Hundred English, Welsh, Scottish, and Irish National Songs*, contains approximately twenty tunes attributed to Ireland, of which eight songs either use Thomas Moore text or assign new text to a tune that Moore also used. Slightly more than half of these songs have repeats, with numerous verses underlaid to the same music. The others have accompanimental variety between verses, with mostly imaginative motives that are simple enough to be played by most voice teachers. The out-of-print volume is available as a free digitized book from Google Play.<sup>16</sup> "The Emigrant" has a well-constructed text by William Kennedy, and the melody illustrates the bittersweet message by vacillating between

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<sup>16</sup> Frank Kidson and Martin Shaw, *Songs of Britain: A Collection of One Hundred English, Welsh, Scottish and Irish National Songs* (New York: Boosey, 1913), available from <https://play.google.com/store/books/details?id=8akQAAAAYAAJ> (accessed March 7, 2012).

major and minor. The unifying accompaniment motives are independent from the melody, but the diatonic melody and regular rhythms make it accessible to an undergraduate medium-voiced singer. The harmonies in Shaw's setting of the Moore melody "Rich and Rare" are less adventurous than Hughes's or Britten's. However, the piano is more supportive to a young singer, and the higher key used by Shaw would suit a soprano voice. The Stanford setting of this melody has the most varied piano part, with a new texture for each verse. This song's challenges are the large melodic leaps and the need to sing the highest note of the phrase softly each time, as it is an anacrusis and carries an unaccented syllable. "The Elfin Fairies" and "Kitty of Coleraine" are fast songs in which the text and music are appealing enough that the performer and audience will not mind that the same music is used for both verses. The former is excellent for teaching an engaged pianissimo and helping a singer with reserved temperament convey excitement in performance. Its evocative dancing accompaniment is appealing. There is an excellent arrangement of the same song by Beethoven with a more involved piano part, as well as versions in Stanford, Moffat, and Ditson. Shaw varies the accompaniment pleasantly in both verses of the Moore melody "Come O'er the Sea," with a setting that is slightly more interesting than Ditson's or Moffat's and less cluttered than Stanford's busy accompaniment. The melody's large leaps could help to free a soprano voice, as the upward leap of a ninth requires a release of tension and the equalization of registers. The accompaniment is not difficult. The clear delineation of harmonic structure makes these songs appropriate for situations where simple, clean sonorities are desired or needed to support a musically insecure singer.

### **Harty's *Three Irish Folksongs***

Hamilton Harty's *Three Irish Folksongs*, published in 1929, bear resemblance to Hughes's arrangements of the same era. Harty's harmonic language is slightly more diatonic than Hughes's, but both composers made art songs out of folk materials by fashioning accompaniments that are independent from the vocal line and that depict the text. Unfortunately, Harty's songs are difficult to obtain; and, while Harty's works entered the public domain in 2011, the most available edition is still under copyright.<sup>17</sup> Both Harty and Hughes arranged "The Lowlands of Holland" excellently; Harty's is a whole step higher, so that it sits comfortably in mezzo range (rather than contralto range in Hughes's version), and Harty's provides more vocal doubling in the piano. The narrative structure and upward sweeping melody are attractive for singers and audiences. There is an opportunity for a quick breath before each high note. The piano helps the singer make the transition from "dolce" to "agitato" between the second and third verses.

Although "The Fairy King's Courtship" has no fewer than six verses, Harty avoids monotony by varying the accompaniment texture, dynamics, tempi, and articulation (*marcato*, *dolce*, etc). This song has an interesting melodic feature that also occurs in the previous song: it often rises to the fourth scale degree at times when the ear might expect the third or fifth, so that these songs are ear-training challenges for students. It is appropriate for a high baritone or mezzo or a low soprano or tenor, and the singer must keep the audience engaged in a long story and assume the voices of different characters. The second melodic phrase ends on the highest note of the song in each occurrence, so that the student is challenged to support these notes with breath engagement and not to tighten the throat. The piano is constructed around short rhythmic

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<sup>17</sup> Hamilton Harty, *Three Irish Folksongs* (London: Oxford University Press, 1929).

motives that differ every verse, and they are often challenging (thirty-second notes in groupings of nine throughout the fifth verse), and always evocative and beautiful.

In Harty's 1905 *Three Ulster Airs*, the piano is very much in the forefront, playing preludes and postludes that have thematic interest of their own, independent of the vocal melody.<sup>18</sup> The texts by Seosamh MacCathmhaoil are full of beautiful imagery, and are well-suited to the melodies. Unfortunately, the collection is as difficult to find as other Harty songs, although "My Lagan Love" is frequently included in anthologies. "The Green Hills of Antrim," with a large range and long phrases, requires an advanced soprano. The piano is varied in each verse, but it sometimes leaves the voice fairly exposed, requiring a singer who sings confidently as the melody weaves in and out of major and minor. "My Lagan Love" is a famously beautiful and vocally difficult melody which Hughes included in his *Songs of Uladh* collection. Harty indicates that it is to be performed "quasi senza tempo," necessitating that the singer and pianist make tempo decisions based on the text rather than on notated rhythms. This is a vehicle for empowering students to make artistic choices, and the free rhythm requires that the singer intentionally emphasize the appropriate words in each phrase. The range is large, for advanced tenor or soprano, and the song must sound sensuously expressive throughout, not metered or tense. It requires a skillful pianist who can follow the singer's phrasing. "Black Sheela of the Silver Eye" rounds out the set excellently, as its fast tempo and jolly, narrative character contrast with the two previous songs. Although it is upbeat, the lovely melody must be connected and not choppy, and the large range requires at least an advanced undergraduate. The melody is once again filled with intervals of a fourth that

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<sup>18</sup> Hamilton Harty, *Three Ulster Airs for Voice and Piano* (Boca Raton, FL: Masters Music Publications, 1995).

defy the singer's tonic-dominant expectations, and the leaps through the passaggio are good practice for a tenor's vowel modification and breath support. The text is from a male perspective, and a high baritone could also perform the song, which rises to frequent G-flats.

### **Hughes**

Herbert Hughes is better known than most arrangers of Irish folksong, and his songs have been consistently performed and recorded. His four volumes of *Irish Country Songs*, released between 1909 and 1936, are his most famous works. His out-of-print 1903 *Songs of Uladh* (which Hughes published under the Gaelic pseudonym "Padraig Mac Aodh O'Neill"), contains only unaccompanied melodies, for which poet Seosamh Mac Cathmhaoil wrote new texts or adapted old texts.<sup>19</sup> A number of its melodies are beautiful, particularly the song "My Lagan Love," which caused a copyright dispute with Hamilton Harty. Hughes's nine *Songs from Connacht* are not within the scope of this study because they are original compositions rather than arrangements of traditional tunes; however, a number of them are outstanding songs – particularly "Oh Men from the Fields."<sup>20</sup> The 1995 Boosey & Hawkes *Irish Country Songs: Highlights Edition* contains twenty-seven of the eighty-one songs from *Irish Country Songs*, but a good number of music libraries own all four volumes. Six of the melodies Hughes arranged in *Irish Country Songs* are also in Thomas Moore's *Irish Melodies*. There are more songs worthy of commendation in *Irish Country Songs* than in any other collection, although there are

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<sup>19</sup> Herbert Hughes (Padraig mac Aodh O'Neill) and Seosamh mac Cathmhaoil, *Songs of Uladh* (Belfast: W. Mullan, 1904).

<sup>20</sup> Herbert Hughes and Padraic Colum. *Songs from Connacht* (Huntsville, TX: Recital Publications, 1989).



also songs worth passing over. In the second volume in particular, Hughes intersperses the best songs amongst unimaginative ones in which the accompaniment plays dull quarter note chords on every beat. In a few songs, such as “The Cork Leg,” the piano is unreasonably difficult, so that few piano collaborators will choose to learn the endless thirty-second note runs.

**Hughes’s *Irish Country Songs, Vol. 1***

“The Verdant Braes of Skreen” shows Hughes’s admiration for Debussy. Its atmospheric non-functional chords give an exotic context to the modal melody that has a recurring accidental. It is a character song for soprano voice, and although it is not musically challenging, it allows the singer to experiment with rubato and creating different voices. The accompaniment is almost all in the treble register in “Reynardine,” which is an andante, simple melody for soprano. The voice must sound both enticing and serene, and it is a good song for teaching legato and evenness of tone through the passaggio. It also develops the singer’s ability to keep the audience’s attention while singing the entire song at a hushed dynamic. The Moore text “When Thro’ Life Unblest We Rove” may well seem trite and sentimental; however, if a singer is attracted to this paean to music (similar to “An die Musik”), Hughes’s setting is at least more interesting than Moffat’s or Ditson’s. It requires a soprano or tenor with a large range and easy access to notes above the passaggio. It also calls for excellent breath management, as the phrases are long and slow, without rests in the melody for breath. “I Know Where I’m Goin’” is a charming song, similar to “I Will Walk with my Love,” in that the piano creates much of the contrast and interest. The soprano must be committed to a still, entrancing, and coy performance with dynamic contrast. “A Ballynure Ballad” is a jolly

baritone song, with dotted rhythms and nonsense syllables, and a witty piano part that usually plays rhythms that are different from the vocal rhythms. The audience will enjoy it if the performer seems to be having a good time, and the fast delivery is good diction practice. Hughes's "Sally Gardens" (supposedly the first published setting of the song) is in the same key as Britten's (D-flat), and is just as interesting, with a more active role for the piano. The melody and Yeats text are appealing, and an undergraduate singer and pianist would learn about legato and ensemble while preparing this song. The most famous song in Hughes's anthology, "She Moved thro' the Fair," is a haunting melody in the Mixolydian mode, with a mysterious text that gives the listener freedom to interpret the meaning. The "young love" who appears in the final verse may still be alive (simply appearing in a dream), or may be dead (appearing as a ghost). Each verse has a different accompaniment pattern and dynamic, with the duple against triple in the last verse being the most striking. The influence of French composers can be heard in the accompaniment, particularly the parallel triadic movement. The long pauses on climactic notes and the starting-and-stopping feeling of the line are an attempt to replicate the out-of-time nature of Irish folk song. The phrases are long and the dynamic is mostly piano, calling for an advanced singer who can avoid becoming tight as he or she sings quietly in the *passaggio*. "You Couldn't Stop a Lover" is another charming fragment, with a challenging, Bachian accompaniment. It ends humorously and inconclusively on the dominant, and provides a singer of any voice type with an opportunity for comic acting. "An Island Spinning Song" is an Irish "Gretchen am Spinnrade," with a difficult piano part that never stops its motion until the last three bars. It requires a powerful soprano voice with the ability to sing long, fast-moving lines that range through the middle voice.

Its text deals with a young woman who yearns for her absent lover. “The Fanaid Grove” tells a tragic tale of a young woman and her baby dying in the snow. The accompaniment is beautifully vivid, with slow and soft patterns in the first and third verses, and a second verse that surges forward more urgently. A mezzo would do well to learn how to shape phrases dynamically and with appropriate rubato, and how to present the story sympathetically without being melodramatic. “Must I Go Bound?” calls for advanced interpreters who can make substantial metrical adjustments together. It is a mournful, winding melody for low male voice that tonicizes three different keys. It tells the story of a broken-hearted lover in three short verses. In the second verse, Hughes makes the fascinating choice of writing the accompaniment and voice in different keys, so that the lamenting mood is brought out by the clustering of pitches (Ex. 13). The phrases in this song do not cadence strongly on tonic or dominant chords, so that the singer is encouraged to accentuate the important words rather than simply landing with emphasis on cadences. “I Know My Love” is set in an intentionally unsubtle and inartistic way, probably to emphasize that the speaker’s plight is somewhat comical in its desperation, not a real tragedy. The piano plays the same two-chord ostinato throughout with the indication “without expression,” and the soprano rattles of the troubles of a teenage lover in a conversational tone. It is most important for the singer to portray an earnest character who takes herself very seriously, but who seems pitiful and laughably naïve to the audience. “The Gartan Mother’s Lullaby” is not a particularly interesting melody, but its imaginative accompaniment and lulling beauty make it a possibility for inclusion in a set of lullabies.

you go free? Must I love the lass that wouldn't love me? Was

e'er I taught so poor a wit As to love the lass would

break my heart? I.... put my fin - ger to the bush To

Example 13: Herbert Hughes, “Must I Go Bound?” mm. 4-12, from *Irish Country Songs, Vol. 1*. Public Domain.

### **Hughes’s *Irish Country Songs, Vol. 2***

Hughes gives each verse of “The Bard of Armagh” a very different setting with regard to accompaniment, dynamics, tempo, and even melody; this makes it more interesting than Cole’s strophic setting of the same song. The melody, which is the predecessor of the famous U.S. ballad “The Streets of Laredo,” is an excellent choice for a young soprano, requiring breath engagement on the upward octave leap and the ability to avoid both shrillness and anemic sound at either end of the dynamic spectrum. “The Magpie’s Nest” is an enjoyable, fast fragment, taking less than a minute to perform. It

keeps the voice buoyant and gives the audience a chance to laugh among slower and more serious songs. “Cruckhaun Finn” might be the folksong that is most disguised in a learned, classical idiom. At almost six minutes long, it requires a professional-level singer and pianist. In the first two pages the piano plays a virtuosic introduction, sounding like a mix between the *Parsifal* prelude and a Rachmaninoff piano concerto, and there are long piano interludes within the song. The range is large, best for mezzo or high baritone, and the phrases are exceptionally long. It is suited for a robust voice that would blossom on the long notes. Like “The Magpie’s Nest,” “I Will Walk with my Love” is a fragment, but this one is slow and mournful, and appropriate for a young soprano. The melody, with its upward octave leap, consists entirely of four statements of the same phrase, but the piano texture and cluster chords keep it interesting. Hughes changes meters every few bars to simulate performance practices of the *sean nós* tradition. “Norah O’Neale” is an andante love song for a young tenor, with some chromatic departures from the major scale and a sparse accompaniment that helps the singer develop independence from the piano’s support.

**Hughes’s *Irish Country Songs*, Vol. 3**

For a singer who struggles with intervals and needs a supportive accompaniment, Moffat’s version of “The Leprehaun” (“In a Shady Nook One Moonlit Night”) is a clear choice; however, Hughes’s arrangement of this song is brilliantly constructed for an advanced singer and pianist pair, with adventurous dissonant chords and rapid, playful figurations in the piano. The chromatic piano line gives little support to the voice in the right hand, but there is usually a bass note in the left hand to keep the singer on track. The song moves at whirlwind speed, and its humorous story and witty accompaniment make

it a good recital closer. The range is for soprano or tenor. “Rich and Rare” is one of the most appealing Thomas Moore melodies, although the inclusion of all four verses makes it very long. Hughes’s piano part is more elaborate than Stanford’s or Moffat’s, introducing sonorities beyond those suggested by the melody. It makes a good “Irish tenor” song; the ascending and descending major sixth intervals provide a technical challenge that is enjoyable for the audience when well met by the singer. The singer must use dynamic contrast and rubato to accomplish the intended emotional outpouring. “My Roisin Dubh” is a yearning tune about Ireland that requires at least an advanced undergraduate. Its wide range necessitates that the low-voiced singer accomplish even breath flow and timbre throughout his or her registers. The accompaniment varies in each of the three verses, and the triple against duple creates an interesting sound as well as a musical challenge. The vocal melody itself is slightly altered in each strophe, presenting a memorization difficulty. “The Red-Haired Man’s Wife,” another symbolic name for Ireland, is a difficult, wide-ranging song for a sensitive, musically confident singer and pianist duo. Like Harty’s “My Lagan Love,” this song is written “quasi senza tempo,” in order to do justice to the unmetered feel of the *sean nós* singing style, and the performers must determine their pacing from the meaning of the text (Ex. 14). Hughes also writes in ornaments, such as appoggiature, which are customary in this style of narrative singing. The middle C will sound too low in some tenor voices, so it is best suited to a high baritone. Hughes’ “Shule Agra” is an attractive setting with frequently changing meters; but like Stanford, Hughes sets only the verse section of this common tune and not the refrain, so that there is more melodic interest in Moffat’s version.

Quasi senza tempo

VOICE

PIANO *mf*

Though

full... as..... 'twill hold..... of gold the... har-vest has smiled I'll.....

Example 14: Herbert Hughes, “The Red-Haired Man’s Wife, mm. 1-2, from *Irish Country Songs*, Vol. 3. Public Domain.

“The Drinaun Donn” sets a popular, lyrical tune in a higher key than Wood’s setting, and with a slightly more chordal texture. The melody, with its regular antecedent-consequent phrases, lends itself to Hughes’s well-crafted contrapuntal accompaniment. It is an accessible love song for a young soprano that requires the singer to prolong vowels so that the patter declamation does not become choppy. “An Irish Elegy” is the most skilful setting of the melody that is called “Old Farmer Song” in Shaw’s anthology and “It is Not the Tear” in Moore’s *Melodies*. It has long phrases and a large range, and is suited to an advanced tenor or soprano. The accompaniment is outstanding, imitating the voice and exchanging themes with it. The singer must accomplish a plaintive tone and sing phrases that ascend over an octave with the impression of ease rather than strain. The dynamic contrast is also crucial in creating the mournful mood of this song, which is sometimes effusive and other times restrained. Hughes sets “Oh, Breathe Not His Name”



a whole step lower than Stanford, and uses less conventional harmonies, such as the augmented chord on the first beat of the second verse, which is sure to test the ear-training skills of a young singer. Its stepwise legato line resembles Brahms's "Sapphische Ode," which is famously used as a tool for accomplishing even breath flow, and it provides a similar challenge for an advanced undergraduate singer with medium to low voice. "Johnny I Hardly Knew Ye" is the predecessor of the familiar U.S. Civil War song "When Johnny Comes Marching Home Again," which was also adapted into the children's song "The Ants Go Marching One by One." An Irish emigrant named Patrick Gilmore (1829-1892), who became a Union Army bandmaster, adapted the U.S. version from the Irish melody. The Irish melody dates from approximately the 1820s, when Irish soldiers served the British East India Company.<sup>21</sup> The singer laments for her absent Johnny, who has departed with the army at the beginning of their marriage. Hughes's setting is a lively song for middle female voice, with new piano motives for each verse. There are very few pauses for breath, so that the singer and pianist need to choose phrasings that will allow for text-appropriate catch-breaths. The audience and singer will enjoy the catchy, martial melody, but the singer needs to be careful not to rush and not to produce the rapid diction choppy or with the jaw. Although the boisterous melody can sound comical, the singer must avoid parody in order to convey the grief and bitterness of the character.

#### **Hughes's *Irish Country Songs*, Vol. 4**

The mournful Dorian-mode "Lovely Mollie" is a long song, but its emotional text is well-matched to the melody and excellent setting. It would be beautiful in the voice of

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<sup>21</sup> Frank J. Cipolla, "Gilmore, Patrick S." In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11152> (accessed May 25, 2012).



an expressive mezzo or baritone who can convey a story and accomplish dynamic contrast. The melody is slightly different in every verse, and the highly varied accompaniment is mostly independent from the vocal line. The short song “I’m a Decent Good Irish Body” is fast and humorous, for a mezzo or soprano who can be sassy and uninhibited onstage, and who can rattle off a lengthy text with a style that is not overly classical, more akin to cabaret. “She Lived Beside the Anner” is like “The Red-Haired Man’s Wife” in its “quasi senza tempo” indication and its symbolic references to Ireland. It requires an advanced soprano or tenor who can sustain the long, slow phrases and keep a still, captivating affect without much support from the piano. The singer must deliver the first two verses with dreamy softness, and then become more dramatic on the last verse, which decries Ireland’s fate. The harmony is fascinating and haunting in this song, in which voice and piano weave continually through major and minor keys.

“My Dear Irish Boy,” which has a misprint in the vocal line in the fourth measure from the end, is a long song with a repetitive melody, but the upward leaps are beautiful. A young soprano who is an engaging performer and has a middle C and high F would need to concentrate on a fluid vocal line in this song, instead of allowing the dotted rhythmic pattern to chop up the line. Its short phrases are supported well by the piano, and the mournful tune is mostly diatonic. “The Old Turf Fire” is a fast-paced, witty little song about domestic contentment, and the dancing, agile piano part evokes the lively jig origin of the melody. Another miniature, it is for medium voice and could be especially effective for a light, agile voice. “A Young Maid Stood in Her Father’s Garden” is a three-verse ballad for soprano that tells a moving love story. The singer must narrate the text with sincerity rather than overblown emotions. The octave leaps are a good exercise

for register and vowel equalization. “The Little Black Rose” is a difficult aria-like song for a supple-voiced soprano, with Irish-sounding ornamental melismas. It requires an advanced singer who can make the ornaments sounds easy and who can sing flexibly in the passaggio. The ensemble is difficult, and the irregular rhythms, syncopation, and changing meters require strong musicianship. A slow, beautiful song, it would need to be paired with some faster settings.

### **Quilter and Britten**

Quilter’s setting of the Moore *Irish Melody* “Believe Me, if All Those Endearing Young Charms” is more interesting than the Ditson arrangement (by J. L. Hatton), but it is entirely diatonic. Only some creative rhythmic constructions in the accompaniment keep it from being dull. The book is published in high or low voice, so that a singer has an alternative to the Ditson edition’s soprano key for this song.<sup>22</sup> Ditson’s volume provides the song not only as a soprano solo, but also as a duet and an unaccompanied quartet, which could be useful for ensemble programs. Quilter’s “Oh, ‘Tis Sweet to Think” is humorous and fast, but the tune is monotonous, as is Quilter’s accompaniment. It is slightly better than Ditson’s perfunctory accompaniment (by Balfe), and slightly worse than Moffat’s. Some of Quilter’s folksongs of non-Irish origin in this volume, such as “Barbara Allen,” have more difficult, involved piano accompanists; however, the Irish songs are adequate at most. The volume, entitled *The Arnold Book of Old Songs*, is available in high and low keys from Boosey & Hawkes.

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<sup>22</sup> Roger Quilter, *Arnold Book of Old Songs, Arranged by Roger Quilter* (New York: Boosey & Hawkes, 2006).

The eleven Irish folksongs arranged by Benjamin Britten (1913-1976) are probably the Irish folksong settings most commonly used in the classical studio.<sup>23</sup> Perhaps this is because Britten did not set aside his serious composing style when he arranged them, and they are accepted as high-quality art songs without much debate. These songs are widely available, published by Boosey & Hawkes in both high and low keys. Most of these songs are through-composed. Britten's "Down by the Salley Gardens" is the most tonal, simple song of these eleven, and is appropriate for high school or young college singers. The ostinato in the piano can become tiresome if not played subtly and artistically, and Hughes's setting offers a more melodic accompaniment. The vocal melody is repetitive, requiring that the singer use a range of dynamics and timbral color to convey the story. The singer should employ rubato and decrescendo in the last two measures. The high note often occurs on an unaccented word ("the" or "and"), so that the singer needs to shape the phrase to accentuate the important words rather than the high note. This song is the only one of Britten's Irish folksong arrangements that is from a distinctly male or female perspective, so that the others can be performed by any voice type. In Britten's 1960 *Volume 4: Moore's Irish Melodies*, the piano rarely doubles the melody, often playing dissonances against it. The heavy arpeggiated ostinato at the beginning of each bar in "Avenging and Bright" evokes the anger of the text very well, and this arrangement stands with Stanford's as one of the two best settings of this song. It has a very large range and can be used as a tool to teach the singer to convey emotion without tension. The short melody "How Sweet the Answer," has a lovely, lulling treble accompaniment that obscures the beat and requires a musically

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<sup>23</sup> Richard Walters, ed. *Benjamin Britten: Complete Folksong Arrangements* (New York: Boosey & Hawkes, 2006).

perceptive singer. Britten cleverly breaks up the ABA phrase structure, separating the end of the A<sup>1</sup> phrase so that it is isolated as an echo. A singer who is not ready for the musical challenge of this song may use the strophic versions by Stanford or Moffat, both of which are acceptable. In “Sail On, Sail On,” the piano plays the rocking rhythm of the boat that is alluded to, while the singer sings a slow-moving line that must be *legatissimo*. Some singers will find the melody monotonous, and the awkward octave leaps and long phrases are difficult. Although “The Minstrel Boy” is strophic, the verses are somewhat differentiated by a different marked dynamic in each. The rolled chords and dotted motif in the accompaniment help the singer create a heroic, militaristic mood. Britten may have received the idea of using militaristic rolled chords from Stanford’s excellent setting, but Britten’s rippling arpeggios in the B section add a lyrical contrast that is not present in Stanford’s arrangement. The singer needs to take care not to push the voice on either end of the scale, and to sing phrases fluidly, allowing the disjunct melody to make its own emphatic statement. “At the Mid Hour of Night” is one of the most difficult songs of the set, both musically and technically (Ex. 15). It is very moving when performed well. The piano disrupts the metrical pulse, but as long as the singer can maintain the correct vocal rhythms, this disjointed accompaniment creates a welcome effect. There is a tendency to sing this song very slowly, but the singer should still feel the larger dotted quarter note pulse rather than becoming bogged down with each eighth note pulse. Stanford and Moffat both arranged excellent settings of this melody, for singers who want more conventional harmonizations. “Rich and Rare” is a skillfully written setting that uses canon, sequence, syncopation, and other devices to make the four long verses more interesting.

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The image shows a musical score for Benjamin Britten's "At the Mid Hour of Night," measures 9-18. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system (measures 9-10) has a vocal line starting with "vis - it past \_ scenes of de - light; thou wilt come to me \_ there, \_ And \_" and a piano accompaniment marked *mp*. The second system (measures 11-13) has a vocal line starting with "tell me our love is re - mem - bered e'en in the sky. \_" and a piano accompaniment marked *ppp*. The third system (measures 14-18) has a vocal line starting with "Then I'll sing the wild song, which once 'twas rap - ture to hear, \_ When our" and a piano accompaniment marked *p*. Above measure 14, there is a marking "more movement" and a *p* dynamic marking. The piano part features complex textures, including arpeggiated chords and rapid sixteenth-note passages in the right hand.

Example 15: Benjamin Britten, "At the Mid Hour of Night," mm. 9-18, from *Benjamin Britten: Complete Folksong Arrangements* © Boosey & Hawkes. Used with permission.

However, the setting ends up sounding too complicated and fussy. The settings by Hughes and Stanford celebrate the soaring melody more effectively, rather than distracting the ear from the melody as Britten's does. Britten's "Dear Harp of my Country" is not an accompaniment to put in front of a pianist for sight-reading. It is full of incessant, fast sixteenth notes, intended to create a quiet murmur of sound; this is a beautiful effect if the pianist is careful not to overwhelm the singer. The lyrical line is beautiful, yet challenging, and the range is very large. There are no gaps in the vocal line, so that the singer needs to take quick, relaxed catch breaths. She must also sing most of

the song tenderly and quietly, yet without holding back tensely. Britten's triple subdivisions in the accompaniment of "Oft in the Stilly Night" help to add some interest, but the song is overall fairly tedious, in its predictable melody and soporific piano figures. Britten's "The Last Rose of Summer" sounds like "wrong-note music" unless the singer and pianist can skillfully shape the phrases enough to make the challenging harmonies sound intentional and artistic. The dissonant chords help convey the sad fate of the rose, and their consonant resolutions can be poignantly beautiful. Arrangements of this song by Stanford, Beethoven, or Moffat are preferable for all but the advanced singer. The upbeat ostinato chord clusters of "O the Sight Entrancing" sound like a comical circus parade at first – not quite what one would expect for a patriotic song. The difficult articulation and off-beat rhythms of the accompaniment call for a strong pianist. The singer must master leaps of a tenth. This is a fitting end to a recital set, with a brilliant piano postlude.

### **Moeran's *Songs from County Kerry***

The 1950 set *Songs from County Kerry*, by E.J. Moeran (1894-1950), contains seven songs for voice and piano and takes about fifteen minutes to perform. It is appropriate for a graduate-level tenor or soprano. There are texts from both male and female perspectives, so some singers will shy away from performing the set in its entirety. These songs are available in the *E.J. Moeran: Collected Folksong Arrangements* edition from Thames Publishers, which is easier to obtain than the Augener 1950 edition.<sup>24</sup> The first two songs, "The Dawning of the Day" and "My Love Passed Me by," are tediously slow, and do not hold much interest for singers or audiences. "The Murder

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<sup>24</sup> E. J. Moeran and John Talbot, *Collected Folksong Arrangements for Medium Voice and Piano, Volume Two* (London: Thames Pub, 1994) and E. J. Moeran, *Songs from County Kerry* (London: Augener, 1950).

of Father Hanratty” is a macabre account of the death of a priest, and the singer will be challenged by the memorization of the long text and the necessity of accomplishing legato in the syllabic, fast-moving line. “The Roving Dingle Boy” has an appealing, rippling accompaniment that ceases its motion only briefly in the third and fourth verse (Ex. 16).

Example 16: E.J. Moeran, “The Roving Dingle Boy,” mm. 64-74, from *Songs from County Kerry* © Augener. Used with permission.

The song is beautiful, with a good mixture of lyrical line and humorous gestures in the text and accompaniment. It is suitable for a high, light soprano, and requires agility, ease in the upper passaggio, and even breath flow. “The Lost Lover” is a difficult, slow song



with leaps into the *passaggio*, and long, legato phrases. The line descends from the initial high note into soprano chest voice, and is a good exercise for keeping resonance focus in the chest voice. The piano line is melodically and rhythmically independent in this song, as in most of the songs in this set. It plays some dissonances, although most notes of the vocal melody occur in the accompaniment either before or after they are sung. The soprano must show her emotion, but also keep the line legato and unforced. “The Tinker’s Daughter” describes the work of a member of Ireland’s nomadic “traveller” or “tinker” population. A character piece, its somewhat exotic-sounding music evokes “Les filles de Cadix” by Delibes or “Pastorale” by Bizet. It is an excellent set closer, with an exciting fast pace and enjoyable nonsense syllables. The meter changes frequently and the interaction between piano and voice is complex, especially in the third verse, where they perform in duple against triple. The range is better for mezzo than for soprano. It requires the singer to deliver text quickly, keep the voice light, and take quick breaths. “Kitty, I Am in Love with You” is a miniature that moves at a whirlwind pace, lasting less than a minute. The humorous text is incessantly pattery, as the young man tells Kitty how he loves her, “whether you like it or no.” It is best for a tenor, and the vocal line is not too difficult to coordinate with the sparse piano part, as long as the tenor resists the urge to rush.

### **Cole’s Folk Songs of England, Ireland, Scotland and Wales**

William Cole (1909–1997) has the populist goal of making his 1961 *Folk Songs of England, Ireland, Scotland and Wales* accessible to non-musicians. In this regard, the basic arrangements are best for singers with weak musicianship or for situations where a good accompanist is not available. It is also a good choice when a singer does not have



access to large music collections, as the volume is widely available in libraries.<sup>25</sup> These songs are also useful for settings where ballads and more accessible sounds are preferred over art songs with challenging sonorities – such settings could include fundraisers or cabaret evenings. “Down by the Salley Gardens” is remarkably well-constructed in its accompaniment figurations, considering the light and consonant texture and the fact that the piano always doubles the voice. It is a half-step higher than Britten’s and Hughes’s, and provides a less complex alternative, with each verse of text set to the same music. Cole’s anthology contains six melodies that were also used by Moore. If one of the more imaginative settings of these songs (by Hughes, Stanford, Britten, etc) is too advanced for the occasion, the Cole arrangements consistently offer simple chordal settings of decent quality. All verses are set without variation to the same accompaniment, which is invariably playable by voice teachers with basic piano skills. There is one Thomas Moore melody that is included in Cole’s anthology and nowhere else, entitled “Bendemeer’s Stream.” Its lulling triple meter and romantic upward leaps are appealing to audiences and rewarding to medium-voiced singers, with supportive, repetitive chordal progressions in the piano. There are also some ballads from the early and mid-twentieth century in this volume, and while some of them toe the line of being popular songs – as in “There’s Whiskey in the Jar,” which was made famous by the Dubliners – they do appeal to certain students. “The Bold Fenian Men” is a lovely ballad that sings wistfully of Ireland’s warriors who gave their lives for their country. It would be more interesting if it had a different accompaniment for each of the five verses, but a young medium-voiced singer would learn legato and evenness of registers in this song. The singer could also

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<sup>25</sup> William Cole, *Folk songs of England, Ireland, Scotland, and Wales* (Garden City, NY: Doubleday, 1961).

explore how to handle fermatas and caesuras in this song, as well as how to vary dynamics and vocal color on each verse. “O’Donnell Aboo,” which Cole calls an “unofficial national anthem,” is a rousing bass or baritone song that requires the singer to sing in a full voice, yet without straining. The repeated upward leap from G to E is especially useful, requiring the young singer to learn vowel modification and breath support. The accompaniment to Cole’s “She Moved through the Fair” consists simply of melodic doubling in the right hand and a tonic triad pedal in the left. It is an alternative to Hughes’s arrangement for a singer who needs the piano support, and it is a half-step lower, reaching only to a D. Cole’s “Monday, Tuesday” does not have a creative accompaniment like Hughes’ version, but it is preferable in that it tells the entire humorous story associated with the tune rather than only providing a fragment of the refrain. The scansion at the beginning of the refrain is a corruption of speech rhythms (placing emphasis on the second syllable of “Monday” and “Tuesday”), as a result of the translation from the Gaelic “Dé Luain, Dé Máirt.” A skillful singer will make sure to connect the syllabic text in a legato line and engage the audience with the narration. Cole sets “The Bard of Armagh” (the folksong from which “The Streets of Laredo” was adapted) a minor third lower than Hughes’s setting, so that low-voiced singers only have one quick note higher than a C (Ex. 17).

Oh! List to the tale of a poor I - rish harp - er, And

scorn not the strings in his old with - ered hand; But re -

mem - ber those fing - ers could\_ once move more sharp - er, To

Example 17: William Cole, “The Bard of Armagh,” mm. 1-12, from *Folk songs of England, Ireland, Scotland, and Wales*. © Doubleday. Used with permission.

This melody is slightly different from the familiar American ballad, and the upward leaps and opportunities for rubato are appropriate challenges for young singers.

### **Friel’s *The Paterson Irish Song Book***

Friel’s 1957 *The Paterson Irish Song Book*, containing twenty-one mostly simple arrangements, is suited to singers who need accompanimental support, but who do not need the constant vocal doubling provided in Cole’s accompaniments.<sup>26</sup> The biggest drawback is the fact that Friel provides only one verse of music for each melody, so that

<sup>26</sup> Redmond Friel, *The Paterson Irish Song Book* (London: Paterson's Publications, 1957).

the singer needs to find ways of differentiating each verse of text as the music is repeated. Friel's volume is out of print and held in approximately six U.S. libraries. "The Maid of Slievenamon," a melody which Hughes set a half-step lower with a livelier accompaniment on the text "The Star of the County Down," gives the voice a good deal of independence as it moves quickly over slow chords in the piano. The attractive melody alternates between minor and major. This song would help a young baritone or tenor accomplish evenness of tone throughout the registers, as well as legato throughout the delivery of a syllabic line. "The Fiddler" is useful for exposing young singers to music with a non-tonal, modal basis; it is mostly Dorian, and requires a confident sense of pitch. It is fast-moving enough to keep the voice light, yet the vigorous melody and text call for plenty of core in the voice. The wide-ranging melody takes a baritone up into his passaggio and also down to a B, necessitating that he use breath engagement to avoid pressing the voice on either end. The song flows continuously, requiring the singer to take quick and relaxed breaths instead of stacking the breath. Friel arranges Moore's rousing and bellicose "Avenging and Bright" for soprano or tenor, a whole step higher than Stanford's setting. It is also more homophonic than Stanford's, supporting the voice while requiring the singer to have an independent sense of pitch. "The Rover" is wide in range, and its difficult, moderately-paced melody over simple but well-voiced chords would challenge a more advanced undergraduate baritone to modify vowels and make breath adjustments through the passaggio. Although the piano part is sparse and easily playable for most voice teachers, it is harmonically more interesting than the accompaniment that Stanford or Ditson gave to this melody (their settings used the Moore text "The Girl I Left behind Me"). A particular challenge is the end of the third

line, where the phrase ends on high E-flat, followed by a breath and a high F with a fermata. This passage could teach the singer to float a high note in an engaged way without yelling it. The dynamic is piano throughout the mournful song, so that the singer is challenged to be expressive in a contained way. “The Little Red Fox,” or “An Maidrín Rua” in Gaelic, is a common children’s song that most Irish schoolchildren learn. The melody lends itself to very basic harmonic setting, so that most of its interest lies in the fast pace and humor; Friel celebrates these characteristics with his allegro setting and humorous words. Moore’s nationalistic setting of this melody slows the tempo enough to make the simple melody sound monotonous. Moore’s version, entitled “Let Erin Remember the Days of Old,” was arranged by Moffat, Ditson, and Stanford. Friel’s charming setting, for medium voice, helps the singer develop acting ability as well as vocal flexibility and buoyancy. Cole’s setting of the same song is a minor third lower than Friel’s, and it also effectively catches the humorous mood with an allegretto pace. However, its accompaniment is too simplistic for any but the most elementary singers. This humorous song would go well alongside other witty character pieces like “The Elfin Fairies” or “The Leprehaun.” Friel’s setting of the Moore text “My Gentle Harp” is more chordal than Stanford’s setting, which is in the same key and has four verses to Friel’s two. Stanford provides a new triplet figure in the accompaniment for the last verse, while Friel’s accompaniment is the same for both verses. Both settings are effective in rendering the solemn, lyrical mood, and Stanford’s accompaniment is slightly more difficult. A medium-voiced singer would be challenged by the still, poised presentation this song requires, and the upward leap of an octave is a useful tool for addressing vocal tension. Friel’s “The Flower of Magherally, O!” is a love song suited to tenor or baritone.

Its unpredictable melody and harmony are likely to hold the attention of both singer and audience. It has a playful lilt to it, and should be performed with animation. The vocal line is sometimes present in the accompaniment, and the singer needs to lead the accompanist on a few bars of *rallentando*.

### **Edmunds's *Folk Songs: American – English – Irish***

In the 1951 volume *Folk Songs: American – English – Irish* by John Edmunds (1913-1986), “I Know My Love” is the only Irish song worth recommending.<sup>27</sup> The English and American arrangements in this volume are more numerous, and some of them are more interesting. The volume was published in two versions, for high and low voice, and it is widely available in libraries, although out of print. The low-voice volume offers a setting of “I Know My Love” a whole-step lower than Hughes’s setting of this fast character piece for female voice. Whereas Hughes’s accompaniment is crudely simplistic, Edmunds’s piano line helps convey the character’s troubled mind (Ex. 18). The shifting meters aid in this purpose as well. The singer is challenged to avoid a choppy, vocally compromised delivery while still making the text immediate and pattery.

### **Micheál Bowles's *An Claisceadal 1***

The songs in the 1986 two-volume collection *An Claisceadal* stand with Hardebeck’s as some of the few classical vocal arrangements of Irish folksongs in the Gaelic language.<sup>28</sup> The editor, Micheál Bowles (1909-1998), was an important Irish composer, conductor, and producer who left Ireland to teach at Indiana University and conduct the National Orchestra of New Zealand. Bowles’s accompaniments are almost

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<sup>27</sup> John Edmunds, *Folk Songs: American-English-Irish* (Boston, Mass: R.D. Row Music Co, 1959).

<sup>28</sup> Micheál Bowles, *An Claisceadal 1 and 2* (Dún Laoghaire, Ireland: At the Sign of the Anchor, 1986).

always independent of the voice, crafted as counter melodies. They are complex enough to require a well-trained accompanist, but sparse enough to keep the focus on the melody.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

System 1: The vocal line begins with a rest, followed by the lyrics "There is a". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

System 2: The vocal line continues with "dance house in yon-der town, And there my true love goes ev-ery night; He". The piano accompaniment features a more complex pattern with some chords and rests.

System 3: The vocal line continues with "takes a strange one up-on his knee, And don't you think, now, that vex-es". The piano accompaniment continues with a similar pattern to the previous system.

System 4: The vocal line concludes with "me?" And still she cried, "I love him the best, And a". The piano accompaniment ends with a final chord.

Example 18: John Edmunds, "I Know My Love," mm. 13-21, from *Folk Songs: American-English-Irish* © R.D. Row Music Co. Used with permission.

Unfortunately, there are few copies of *An Claisceadal* held in libraries, and it is out of print. This is one of the many cases in which Interlibrary Loan is a valuable resource.



Since Irish is not a standard language for vocal repertoire, these songs might be permitted only on a “specialized” recital program. Gaelic song enthusiasts may hope that organizations such as the Contemporary Music Center of Ireland can help Irish art song gain at least the marginal acceptance that is given to Hebrew, Finnish, Polish, Greek and other art song traditions in non-standard languages. Like Friel’s and a number of other collections, the main drawback is the fact that all songs involve a repeat of the same music for each verse of text, rather than a through-composed approach with varied accompaniment. A great advantage is that these Gaelic songs are much more likely to synthesize text and music effectively than songs in which English text was applied to preexisting melodies. The simple song “Síle” is reminiscent of Rorem’s “Early in the Morning,” with its lilting piano motif. It is an appealing love song with a diatonic minor melody, accessible to a middle-voiced young singer. It requires legato singing and the ability to keep vowels bright and forward as the voice descends the scale.

“Seoladh na nGamhan” is a moderato medium-voiced melody with a rustic, sentimental text. The romantic-sounding tune is syncopated and full of rubato, with a broad dynamic range. The singer and pianist must taper phrases together and choose areas in which to pause for breath, as the melodic line’s motion does not stop throughout the song. “Port Láirge” is a raucous drinking song for baritone, with a lively melody and fermatas to develop the singer’s sense of timing. “Ól-Dán Uí Thuama” is a nostalgic drinking song in which a barkeeper looks back wistfully on the happiness his tavern afforded its patrons. The wide-ranging melody for medium voice has leaps in both directions that require breath engagement and vowel modification. The hummable tune and imitative accompaniment are appealing, and would fit a young singer and pianist.



The subtlety of “Ól-Dán” is entirely absent in the jaunty drinking song “Preab San Ól,” in which Bowles fashions an offbeat sixteenth note piano ostinato that animates the Dionysian melody. This song would require a more reserved singer to abandon his or her inhibitions in favor of an attitude of pure glee as he or she sings about drinking and being merry. The melody and accompaniment for “Ar an dTaobh Thall den Ghóilín” are serene and beautiful. Bowles opens the song with a single-chord ostinato that remains in the background and celebrates the melody (Ex. 19).

chó - naíonn mo ghrá gheal, A grua mar an róis - ín 'S mar an nóin - ín a

bráid gheal, A craobh - fholt mar ór buí 'Na pheorl - aí siar síos léi, 'S mur - a

bhfaighfead - sa mo stóir - ín Le brón chroí is

*p*

*colla voce*

Example 19: Micheál Bowles, “Ar an dTaobh Thall den Ghóilín,” mm. 5-18, from *An Claisceadal I*. Public Domain.

As the song progresses, the accompaniment becomes more complex, weaving a countermelody when the text becomes more emotional. The singer must use a piano dynamic level throughout, but when he sings that he might never win his sweetheart's love, the luminous stillness of the mood must be mixed with urgency and pain. The range is appropriate for baritone or low tenor, and the upward leap to an F on "na pheorlaí" requires the singer to take time and to use breath energy to float the tone rather than using a tense throat.

### **Bowles's *An Claisceadal 2***

"S Nóirín Mo Mhian" is a slow, beautiful melody for tenor that teaches phrasing with its arched vocal lines, and which also gives the singer an opportunity to be flexible with the tempo. The piano motives are simple but well-crafted, with the occasional passing dissonance. It is a love song, and needs to be very legato. "Mo Churachín," with its rocking motive that switches between the hands in the piano, is a peaceful, still song of affection for the speaker's little boat. This song can be sung by any voice type, and calls for an engaged piano and pianissimo dynamic throughout. It is one of the still songs in which the singer must eliminate distracting gestures and tics in order to draw the audience into the intimacy of the subject. "Beidh Aonach Amárach" and "Ding Dong Dederó" are both fast, cute character pieces in which the simplistic melody has no great artistic merit. However, both songs have a humorous message, energetic melody, and witty accompaniment to make them appropriate for livening up a weightier, slower set.

### **Nelson**

Havelock Nelson's *Four Irish Songs for Soprano, Horn, and Piano* are useful for their creative harmonies that remain within tonal bounds and generally support the vocal

line.<sup>29</sup> They are suitable for advanced undergraduates, and the alternation of slow and fast songs makes the set ideal for a recital, particularly if a decent horn player is available (the horn part is not difficult). The set is still in print, and available for an affordable price.

“Lovely Jimmie,” has a slow, beautiful melodic motive that ascends through a ninth. Although the melody is repetitive, the accompaniment and horn countermelody keep it interesting. The range is wide, but it lies within the compass of any voice type, provided that the singer has secure technique and the ability to sing rising scales without tension at both loud and soft dynamics. “Linking o’er the Lea” is a humorous narrative ballad that does not require a technically advanced singer or horn player. The piano part is fairly active, and the medium-voiced singer (preferably mezzo) needs to use clear diction and to avoid rushing.

The anthology Nelson published with Clifford, *An Irish Folksinger’s Album*, contains two songs from the earlier volume with five additional songs. This anthology is preferable over the first if a horn player is not available, as the piano line incorporates the horn figures; however, copies of this volume are rare.<sup>30</sup> “The Bonnie Green Tie” is an easy, funny character piece for baritone, with a fast pace and narrow range, giving the singer an opportunity to find large contrast in dynamics and vocal color. “Ned of the Hill” is a somber, short ballad for medium voice with a gorgeous melody and only one verse. The accompaniment switches from background quarter notes to flowing eighth note triplets half-way through the verse, and plays a climactic countermelody as the vocal

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<sup>29</sup> Havelock Nelson, *Four Irish Songs: Soprano, Horn in E ♭ / F & Piano* (Crans-Montana, Switzerland: Editions M. Reift, 2006).

<sup>30</sup> Havelock Nelson and Teresa Clifford, *An Irish Folksinger’s Album* (London: J. Curwen; sole agents for U.S.A., 1957).

line continues. The high note is always on an unaccented syllable, so that the singer needs to learn to sing high notes softly and to swell dynamically as the line descends. This song also gives the singer control of pacing and is entirely diatonic, so that an undergraduate would not have difficulty with its music. “The Factory Girl” is almost certainly a variant of the tune that Cole set as “The Bold Fenian Men.” Its four verses go by quickly because of the fast pace and short phrases, and the narrative structure and varied accompaniment make it a superb song for a young tenor.

### **Recent Arrangements**

James MacMillan’s 2008 *The Blacksmith: Irish folksong arranged for voice & clarinet in B-flat*, which was published by Boosey & Hawkes as a single song, is difficult and long.<sup>31</sup> If an advanced mezzo or soprano has a good clarinetist available, this work might be programmed alongside Hoekman’s folksong settings, or standard repertoire selections such as the Vaughan Williams *Three Vocalises for Soprano and Clarinet*, Schubert *Shepherd on a Rock*, Rorem *Ariel*, or other works for this frequently-used ensemble of treble voice and clarinet. The soprano’s rhythm always contrasts with the clarinet’s rhythm, presenting a musical challenge. While the clarinet usually drives forward in rapid sixteenth notes, the singer must achieve smooth legato and avoid becoming tense while delivering the angry text of the last two verses. This song seems operatic in scope because of the difference in character between the verses and the emotional nature of the text. The melody lies mainly in middle voice, so that either a robust soprano voice or mezzo is required.

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<sup>31</sup> James MacMillan, *The Blacksmith: Irish Folksong Arranged for Voice & Clarinet in B ♭*. (London: Boosey & Hawkes, 2008).

*Three Irish Folksongs for Voice, Clarinet, and Piano* (2010) by Timothy Hoekman (b. 1954) is available from Classical Vocal Reprints.<sup>32</sup> Nearly every folksong collection has some arrangement of “Shule Agra,” and Hoekman’s arrangement of this song is unique in that it adds polytonal and atonal harmonies to the simple melody, alongside some conventional sonorities. The soprano line is almost entirely diatonic, and the main challenge for the singer is to sing the melody expressively and in tune while the piano and clarinet play in different keys. The long instrumental interlude before the final verse is chromatic and introduces a full-voiced lament. The vocal range is mainly in middle voice, so that a mezzo who is comfortable in her upper passaggio could sing this song. While “Shule Agra” does not make great demands on the clarinetist, “The Pretty Girl Milking Her Cow” requires at least an advanced collegiate clarinetist, as well as a pianist and singer with a strong sense of rhythm. The three performers must have a strong sense of ensemble in order to coordinate their independent lines at moments of rhythmic flexibility. The piano’s duple meter contrasts with the voice’s triple meter throughout, and the soprano needs to shape entire phrases so that the syllabic text does not result in a choppy line. Thomas Moore’s text for “Quick! We Have but a Second” is bland, and the melody is tedious; however, Hoekman makes it more bearable by giving the clarinet a whirlwind obbligato and the piano a jig-like ostinato. In this song, the soprano must lighten the voice to sweep through a wide range, and must learn to take efficient catch breaths as she delivers the pattery text rapidly.

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<sup>32</sup> Timothy Hoekman, *Three Irish Folksongs: for Voice, Clarinet and Piano* (Fayetteville, AR: Classical Vocal Reprints, 2011).

John Corigliano's *Three Irish Folksong Settings for Voice and Flute*, published by Schirmer, provides a good musical challenge for high-voiced singers and flutists who enjoy new music (Ex. 20).

The image displays three systems of musical notation for the song "The Foggy Dew" by John Corigliano. Each system consists of a vocal line (soprano clef) and a flute line (treble clef).

- System 1:** The vocal line begins with the lyrics "go. A - down the hill I went at morn she". The flute line features a melodic accompaniment with a *p* (piano) dynamic marking at the end.
- System 2:** The vocal line continues with "an - swered soft and low, 'Yes, I will be your". Above the staff, the tempo markings "rall." and "Slower" are indicated. The flute line includes a *p* marking, a triplet of eighth notes, and a *pp* (pianissimo) marking with the instruction "liquid".
- System 3:** The vocal line concludes with "own dear bride and I know that you'll be true." Then. The flute line features a triplet of eighth notes and a *p* marking.

Example 20: John Corigliano, "The Foggy Dew," mm. 49-57, from *Three Irish Folksong Settings: for Voice and Flute* © G. Schirmer. Used with permission.

However, the abstruse difficulty and dissonant, non-tonal sound of these songs makes them seem overly academic and limits their appeal.<sup>33</sup>

<sup>33</sup> John Corigliano, *Three Irish Folksong Settings: for Voice and Flute* (New York: G. Schirmer, 1991).

**APPENDIX A**  
**ALL SURVEYED SONG TITLES, ALPHABETICAL**

<b>Song Title:</b>	<b>Other Titles:</b>	<b>Melody Source, if Known:</b>	<b>Composer, Collection:</b>
"B" for Barney			Hughes, v. 1
A Baby Was Sleeping, Its Mother Was Weeping	The Angels' Whisper		Moffat
A Ballynure Ballad			Hughes, v. 1
A Braid Valley Love-Song	The Jacket Blue	Joyce, 153	Wood, <i>Anglo</i>
A Good Roarin' Fire			Hughes, v. 2
A Health to the Brave			Beethoven WoO 157
A Long Farewell I Send To Thee	Farewell to the Maig		Moffat
A Wand'ring Gypsy, Sirs, Am I			Beethoven WoO152
A Young Maid Stood In Her Father's Garden			Hughes, v. 4
Adieu, My Loved Harp	Lough Sheeling, or Come, Rest on this Bosom		Shaw
After the Battle	Thy Fair Bosom		Stanford, Moore
Airy Bachelor, The			Hughes, v. 2
Alarm, The	Leatherbags Daniel		Stanford, <i>Erin</i>
Alone in Crowds to Wander On	Shule aroon, Shule agra, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59-60; Joyce, 236	Ditson
Alone, All Alone			Stanford, <i>Erin</i>
Amber Hair'd Nora			Moffat
Amhrán Dochais	Mor Chluana, More of Cloyne	Joyce	Bowles, v. 1
An Banbh			Bowles, v. 2
An Boithrín Bui	Tuirne Mhaire, Ag an mbothairin buidhe	Petrie, 1489	Bowles, v. 2
An Cailín Fearúil Fionn			Bowles, v. 2



An Cailín Rua			Petrie, 1322-24 or 1099, Bowles, v. 2 1100
An Irish Elegy			Hughes, v. 3
An Island Spinning Song			Hughes, v. 1
An Saighdiuirín Singil		An Tailliuir Aerach	Bowles, v. 1
And Doth Not a Meeting Like This			Ditson
And Doth Not a Meeting Like This			Stanford, Moore
Ar an dTaobh Thall den Ghoilín		Art Au Ceallaigh	Amráin Muige Seóla, 42 Bowles, v. 1
Arise from Thy Slumbers			Moffat
As a Beam O'er the Face of the Waters		The Young Man's Dream	Ditson
As a Beam O'er the Face of the Waters		The Young Man's Dream	Moffat
As a Beam O'er the Face of the Waters		The Young Man's Dream	Stanford, Moore
As Beautiful Kitty		Kitty of Coleraine	Moffat
As I Gaed o'er the Highland Hills		Peggy Bawn, The Song of Inisfail (Moore)	Moffat
As I Went a Walking One Morning In Spring		I'm a Poor Stranger and Far from My Own	Moffat
As Jack the Jolly Ploughboy			Moffat
As Slow Our Ship		The Girl I Left Behind Me, An Spailín Fanach	Moffat
As Slow Our Ship Her Foamy Track		The Girl I Left Behind Me, An Spailín Fanach	Ditson
As Slow Our Ship Her Foamy Track		The Girl I Left Behind Me, An Spailín Fanach	Bunting 1840
As Vanquished Erin		The Boyne Water	Stanford, Moore
As Vanquished Erin			Ditson
As When the Softly Blushing Rose At Early Dawn		Mild Mabel Kelly The Dawning Of The Day	Stanford, Moore Moffat Moffat
			Joyce, 183



At the Mid Hour of Night	Molly, My dear	Ditson
At the Mid Hour of Night	Molly, My dear	Britten
At the Mid Hour of Night	Molly, My dear	Stanford, Moore
At The Yellow Boreen	Molly, My dear	Moffat
Avenging and Bright	Cruachan na Feinne	Friel
Avenging and Bright	Cruachan na Feinne	Ditson
Avenging and Bright	Cruachan na Feinne	Britten
Avenging and Bright	Cruachan na Feinne	Moffat
Avenging and Bright	Cruachan na Feinne	Stanford, Moore
Away to the Wars	When You Go to the Battle	Stanford, <i>Erin</i>
Babaro		Bowles, v. 1
Bainis Pheigi Ní Eadhra		Petrie, no. 1093
Banks of the Roses, The		Bowles, v. 2
Bard of Armagh, The		Cole
Bard of Armagh, The	Bold Phelim Brady, The Streets of Laredo	Hughes, v. 2
Barney Brallaghan	Bold Phelim Brady, The Streets of Laredo	Cole
Barney Ross	B for Barney	Somervell
Battle-Eve of the Brigade, The	Contented I Am	Edmunds
Beauing, Belling, Dancing, Drinking	The Rakes Of Mallow	Wood, <i>Seven Irish</i>
Beautiful And Wide Are The Green Fields	The Fair Hills Of Holy Ireland	Moffat
Of Erin		Moffat
Beautiful City of Sligo, The		
Before the Battle		Stanford, <i>Erin</i>
Before the Sun Rose At Yester Dawn	Pulse of My Heart	Stanford, Moore
Beidh Aonach Amarach		Moffat
Believe Me, if All Those Endearing Young	My Lodging Is on the Cold Ground	Bowles, v. 2
Charms		Ditson
Believe Me, if All Those Endearing Young	My Lodging Is on the Cold Ground	Quilter
Charms		
		O'Neill, 114
		"Belfast Street Song"

Bendemeer's Stream	The Mountains O'Mourne	Cole
Beside the River Lourné		Wood, <i>Irish</i>
Black Phantom, The		Stanford, <i>Erin</i>
Black Ribbon Band, The		Hughes, v. 4
Black Sheela of the Silver Eye		Harty, <i>Three Ulster</i>
Blackberry Blossom, The		Wood, <i>Irish</i>
Blackbird and the Thrush, The		Wood, <i>Irish</i>
Blackbird and the Wren, The		Stanford, <i>Erin</i>
Blacksmith, The		Macmillan
Blue Hills of Antrim, The		Harty, <i>Three Ulster</i>
Bold Fenian Men, The	Down By the Glenside, The Factory Girl	Cole
Bold Phelim Brady	The Bard of Armagh, The Streets of Laredo	Friel
Bold Tenant Farmer, The		Hughes, v. 4
Bonnie Green Tie		Nelson & Clifford
Bonny Bunch of Roses, The		Hughes, v. 2
Bonny Wee Mare, The		Hughes, v. 1
Bouchaleen Bawn		Friel
Bower In My Breast, The	I Once Loved a Boy	Stanford, <i>Erin</i>
Brave Irish Lad, The		Wood, <i>Irish</i>
Bridin Bheasaigh		Bowles, v. 2
Bright Fairies By Glengariff's Bay	The Invocation	Moffat
Bright Red Is the Sun on the Waves of	The Flower Of Finae	Moffat
Lough Sheelin		Petrie, 1437-8
Bright Sun, before Whose Glorious Ray	Irish War Song	Moffat
British Light Dragoons, The	The Plain of Badajos	Beethoven WoO153
By That Lake, Whose Gloomy Shore	The Brown Irish Girl	Ditson
By The Feal's Wave Benighted	Desmond's Song	Moffat

By the Hope Within Us Springing By the Side of the Shannon Castle of Dromore Cat Roise Ní Chuinn Changing Her Mind Chapter of Kings, The Clare's Dragons Come Buy My Nice Fresh Ivy Come Draw We Round a Cheerful Ring	The Fairy Queen  My Wife is Sick   Vive la! The Holly And Ivy Girl	Carolán, Bunting 1796	Ditson Beethoven WoO 157 Somervell Bowles, v. 2 Stanford, <i>Erin</i> Shaw Stanford, <i>Erin</i> Moffat Beethoven WoO152
Come In the Evening Come O'er the Sea Come O'er the Sea Come O'er the Sea Come O'er the Sea Come Rest in This Bosom Come Rest in This Bosom Come Sit Down Beside Me Come, Darby Dear, Easy, Be Easy Come, Rest in This Bosom	The Welcome Cuishle Mo Chroí Cuishle Mo Chroí Cuishle Mo Chroí Cuishle Mo Chroí	Joyce, 332	Moffat Ditson Shaw Moffat Stanford, Moore Moffat Stanford, Moore Wood, <i>Irish</i> Beethoven WoO153 Ditson
Come, Rest on This Bosom Come, Send Round the Wine	Lough Sheeling  Kiallmara Thugamar Fein an Samhradh, We Brought the Summer with Us	Joyce, 297; O'Neill, 333	Ditson Ditson
Come, Send Round the Wine	Thugamar Fein an Samhradh, We Brought the Summer with Us	Bunting 1796, Petrie, 502; Amráin Muiġe Seóla, 36 Bunting 1796, Petrie, 502; Amráin Muiġe Seóla, 36	Stanford, Moore Ditson
Come, Take Thy Harp			Ditson

Cork Leg, The	The Ship of Patrick Lynch		Hughes, v. 2
County of Mayo, The	The Ship of Patrick Lynch		Stanford, <i>Erin</i>
County of Mayo, The	A Little Hour before Day		Hughes, v. 2
Credhe's Lament for Cail		Petrie, 605, 606; Joyce,	Wood, <i>Irish</i>
Croppy Boy, The		141	Cole
Cruckhaun Finn			Hughes, v. 2
Cruiskeen Lawn, The	The Little Full Jug, The Song of the Battle Eve, Let the Farmer Praise His Grounds		Cole
Cuckoo Madrigal, The			Wood, <i>Irish</i>
Curly Locks	The Cobbler of Castleberry	Petrie, 36	Wood, <i>Seven Irish</i>
Darby Kelly			Wood, <i>Irish</i>
Dark-haired Girl, The	Sir Muddin dum da man		Hughes, v. 2
Daughter of the Rock, The	The Market Stake		Stanford, <i>Erin</i>
Dawning of Morn, The			Ditson
Dawning of the Day, The		Petrie, 694	Friel
Dawning of the Day, The		Petrie, 694	Moeran
Day Went Down, The	Last Lay of The Dying Bard, The		Moffat
Days Are Gone When Beauty Bright, The	Love's young dream		Moffat
Dear Erin How Sweetly			Moffat
Dear Harp of Erin	Daniel the Worthy		Shaw
Dear Harp of My Country	The Farewell to My Harp, New Langolee		Ditson
Dear Harp of My Country	The Farewell to My Harp, New Langolee		Britten
Dear Harp of My Country	The Farewell to My Harp, New Langolee		Moffat

Dear Harp of My Country	The Farewell to My Harp, New Langolee	Stanford, Moore
Dear Irish Boy, The		Hughes, v. 4
Death of General Wolfe, The		Stanford, <i>Erin</i> Death
of Oscar, The	The Dirge of Ossian	Stanford, <i>Erin</i>
Dermot and Shelah		Beethoven WoO152
Deserter, The		Beethoven WoO152
Desmond's Song		Ditson
Desmond's Song		Stanford, Moore
Dew Each Trembling Leaf Enwreath'd, The		Moffat
Did You Hear of the Widow Malone		Moffat
Ding Dong Dederó		Petrie, 1407; O'Sullivan, Bowles, v. 2 Joyce
Dingle Puck-Goat, The		Hughes, v. 4
Dobbin's Flowery Vale		Hughes, v. 2
Down by the Salley Gardens	An Old Song Resung, The Maids of Mourne Shore	Cole
Down by the Sally Gardens	An Old Song Resung, The Maids of Mourne Shore	Hughes, v. 1
Down by the Sally Gardens		Moffat
Draherin-O-Machree		Hughes, v. 2
Dream of Those Days, The	I Love you Above All the Rest	Stanford, Moore
Drimin Duh	Drimin Dubh	Somervell
Drinaun Dhun, The	An Droighnean Donn, The Sloe Bush	Wood, <i>Seven Irish</i>
Drinaun Donn, The	An Droighnean Donn, The Sloe Bush	Hughes, v. 3
Drink of This Cup	Paddy O'Rafferty	Ditson
Drink of This Cup	Paddy O' Rafferty	Stanford, Moore
Drink to Her	Heigh-ho! My Jacky!	Ditson

Drink to Her	Heigho! My Jackie	Stanford, Moore
Droop All the Flowers In My Garden	My Rose	Moffat
Dún do Shúile		Bowles, v. 1
Earth Is Fair Around Us, The		Moffat
Echo	The Wren	Stanford, Moore
Elfin Fairies, The	Planxty Kelly	Shaw
Elfin Fairies, The	Planxty Kelly	Beethoven WoO154
Emigrant, The		Shaw
English Bulls		Beethoven WoO152
Erin! Oh Erin	Tá mé i mo chodhladh; A Soft Mild Morning, I Am Asleep and Don't Waken Me	Stanford, Moore
Erin! Oh Erin!	Tá mé i mo chodhladh; A Soft Mild Morning, I Am Asleep and Don't Waken Me	Ditson
Erin! The Tear and the Smile In Thine Eyes	Aileen Aroon, Eilionoir a Ruin, Eibhleen a ruin, Robin Adair	Moffat
Erin! The Tear and the Smile in Thine Eyes	Aileen Aroon, Eilionoir a Ruin, Eibhleen a ruin, Robin Adair	Ditson
Erin! The Tear and the Smile in Thine Eyes	Aileen Aroon, Eilionoir a Ruin, Eibhleen a ruin, Robin Adair	Stanford, Moore
Eva Toole		Stanford, <i>Erin</i>
Eveleen's Bower	The Pretty Girl of Derby, O!	Ditson
Factory Girl, The	The Bold Fenian Men	Nelson & Clifford
Fairest Put On Awhile	Cummilum	Moffat
Fairest Put on Awhile	Cummilum	Stanford, Moore
Fairies Are Dancing, The		Moffat
Fairy King's Courtship, The		attributed to Joyce (not found)
		Harty, <i>Three Irish</i>

Falling Star, The	Caoine	Stanford, <i>Erin</i>
Fanaid Grove, The		Hughes, v. 1
Far In the Mountains with You		Moffat
Far, Far from my Country	Gudeshin denteshin	Shaw
Farewell Bliss and Farewell Nancy (duet)		Beethoven WoO152
Farewell for I Must Leave Thee	The Wearing Of The Green	Moffat
Farewell Mirth and Hilarity	Norah of Balamagair	Beethoven WoO153
Farewell Now, Miss Gordon		Stanford, <i>Erin</i>
Farewell Song, The	The Old Woman "Love's young dream"	Beethoven WoO154
Farewell! But Whenever You Welcome the Hour	Moll Roone	Moffat
Farewell! But Whenever You Welcome the Hour	Moll Roone	Cole
Farewell! But Whenever You Welcome the Hour	Moll Roone	Ditson
Farewell! But Whenever You Welcome the Hour	Moll Roone	Stanford, Moore
Feagh MacHugh		Friel
Fenians of Cahirciveen, The		Hughes, v. 4
Fiddler, The	Among the Heather	Friel
Fill the Bumper Fair	Bob and Joan	Ditson
Fill the Bumper Fair	Bob and Joan	Moffat
Fill the Bumper Fair	Bob and Joan	Stanford, Moore
First Day Of Spring In The Year Ninety Three, The	Hunting Song, The	Moffat
Flower of Finac, The	An Cuimhin leat on oiche	Friel
Flower of Magherally, O!, The		Friel

Fly Not Yet	Planxty Kelly	O'Neill, 674, Bunting 1796	Ditson
Fly Not Yet	Planxty Kelly		Moffat
Fly Not Yet	Planxty Kelly		Stanford, Moore
Foggy Dew, The			Corigliano
For I Had a Spirit Above My Degree			Wood, <i>Irish</i>
Forget Not the Field	The Lamentation of Aughrim		Moffat
Forget Not the Field	The Lamentation of Aughrim		Stanford, Moore
Forget Not the Land	The Lamentation of Aughrim		Ditson
Fortune Teller, The	Down in the Valley, Come Meet Me; Open The Door Softly	Bunting 1796	Ditson
Fortune Teller, The	Down in the Valley, Come Meet Me; Open The Door Softly		Stanford, Moore
Frinseach Tír Eoghain	French of Tyrone	Amráin Muike Seóla, 31	Bowles, v. 2
From Garyone, My Happy Home	Garyone, Garyowen		Beethoven WoO154
From Garyone, My Happy Home	Garyone, Garyowen		Beethoven WoO152
From This Hour the Pledge is Given	Renardine		Ditson
From This Hour the Pledge is Given	Renardine		Stanford, Moore
Fuaireas-sa Cuireadh			Bowles, v. 1
Funny Wee Man, The			Wood, <i>Anglo</i>
Gallows Tree, The			Hughes, v. 3
Game Played in Erin-go-bragh, The		attributed to Joyce (not found)	Harty, <i>Three Irish</i>
Gaol of Clonmel, The	Gaol of Clonmel		Somervell
Gartan Mother's Lullaby, The			Pratley
Gartan Mother's Lullaby, The			Hughes, v. 1
Gentle Maiden, The			Somervell
Glenswillly			Nelson & Clifford



Go Where Glory Waits Thee	Maid of the Valley	Ditson
Go Where Glory Waits Thee	Maid of the Valley	Moffat
Go Where Glory Waits Thee	Maid of the Valley	Stanford, Moore
Goide Sin don Té sin	Si Noirín mo Mhian, The Limerick Rake	Amráin Muige Seóla, 75 Bowles, v. 1
Gold Rain Of Eve Was Descending, The	The cailin deas, The Pretty Girl Milking Her Cow	Moffat
Green Bushes, The		Shaw
Green Grows the Laurel		Hughes, v. 4
Had You Seen My Sweet Coolin		Moffat
Harp That Once Thro' Tara's Halls, The	Gramachree, Molly my Treasure	Moffat
Harp That Once Through Tara's Halls, The	Gramachree, Molly my Treasure	Ditson
Harp That Once Through Tara's Halls, The	Gramachree, Molly my Treasure	O'Neill, 524
Has Sorrow Thy Young Days Shaded	Sly Patrick	Ditson
Has Sorrow Thy Young Days Shaded	Sly Patrick	Moffat
Has Sorrow Thy Young Days Shaded	Sly Patrick	Stanford, Moore
Have You Been At Carrick		Moffat
Have You Gazed At Shane Glas		Moffat
He Came From the North	The Man Of The North Countrie	Moffat
He Promised Me at Parting	Killeavy	Beethoven WoO154
Hear Me But Once		Moffat
Heather Glen, The	An Smachtín Cron	Friel
Heather Glen, The	An Smachtín Cron	Esposito
Her Hair Was Like the Beaten Gold		Moffat
Here We Dwell	Love and The Novice, Cean Dubh Deelish	Petrie, 1061-62; Bunting
		1840

Here We Dwell in Holiest Bowers	Love and The Novice, Cean Dubh Deelish	Petrie, 1061-62; Bunting 1840	Ditson
Hero May Perish, The	The Fox's Sleep		Beethoven WoO154
Heroes of the Sea, The			Stanford, <i>Erin</i>
Hey Ho, The Morning Dew			Wood, <i>Irish</i>
Hide Not Thine Anguish			Beethoven WoO152
His Boat Comes on the Sunny Tide			Beethoven WoO152
His Home And His Own Country	All Alive		Wood, <i>Seven Irish</i>
His Kiss Is Sweet, His Word Is Kind	The Boatman of Kinsale		Moffat
Holly and Ivy Girl, The	The Maid of Wicklow, Come Buy My Nice Fresh Ivy		Friel
Hounds of Filemore, The			
How Dear to Me the Hour	The Twisting of the Rope	Joyce, 400; Bunting 1796	Hughes, v. 4 Moffat
How Dear to Me the Hour When Daylight Dies	The Twisting of the Rope	Joyce, 400; Bunting 1796	Ditson
How Dear to Me The Hour When Daylight Dies	The Twisting of the Rope	Joyce, 400; Bunting 1796	Stanford, Moore
How Dimm'd Is the Glory That Circled the Gael	Lament for Ireland		Moffat
How Oft Has the Banshee Cried	The Dear Black Maid	Bunting 1796	Ditson
How Oft Has the Banshee Cried	The Dear Black Maid	Bunting 1796	Stanford, Moore
How Pleasant, Sweet Birdies			Friel
How Sweet the Answer			Britten
How Sweet the Answer Echo Makes			Moffat
Hush Baby Mine, and Weep No More			Moffat
Hush O, Lullaby			Esposito
I Am a Wand'ring Minstrel Man	Brideen Ban Mo Store		Moffat
I Dream of You in the Flowering Time	A Summer Love Dream		Moffat

I Dream'd I Lay Where Flow'rs		Beethoven WoO153
I Grieve When I Think on the Dear Happy Days	Draherin O Machree	Moffat
I Groan as I Put My Nets Away	Song of an Island Fisherman	Moffat
I Have a Bonnet Trimmed with Blue		Hughes, v. 4
I Knew By the Smoke That So Gracefully Curl'd		Moffat
I Know My Love		Hughes, v. 1
I Know My Love		Edmunds
I Know Where I'm Goin'		Hughes, v. 1
I Love My Love In the Morning		Moffat
I Love To Wander When the Day Is O'er		Moffat
I Once Lov'd a Boy		Moffat
I Once Was a Guest at a Nobleman's Wedding		Moffat
I Pray You Be Patient	The Giolla Gruma	Stanford, <i>Erin</i>
I Saw from the Beach	Miss Molly	Ditson
I Saw from the Beach	Miss Molly	Moffat
I Saw from the Beach	Miss Molly	Stanford, Moore
I Saw Thy Form	Domhnall, Donnel O'Greadh	Moffat
I Saw Thy Form In Youthful Prime	Domhnall, Donnel O'Greadh	Ditson
I Saw Thy Form In Youthful Prime	Domhnall, Donnel O'Greadh	Stanford, Moore
I Shall Not Die for Love of Thee	The Black-Haired Maid of the Valley	Stanford, <i>Erin</i>
I Will Walk with My Love		Hughes, v. 2
I Wish I Had the Shepherd's Lamb		Hughes, v. 1
I Wish I Had the Shepherd's Lamb		Cole
I Wish I Was by That Dim Lake	Shule, Alone in Crowds to Wander On, I Wish I Were on Yonder Hill	Stanford, Moore

I Wish I Were on Yonder Hill	Shule aroon, Alone in Crowds to Wander On, I Wish I Was by That Dim Lake	Moffat
I Would Not Give My Irish Wife		Moffat
I'll Not Reveal My True Love's Name		Moffat
I'll Put You Myself, My Baby, To Slumber		Moffat
I'll Sing My Children's Death Song		Moffat
I'd Mourn the Hopes That Leave Me	The Rose Tree	Ditson
I'd Mourn the Hopes That Leave Me	The Rose Tree	Moffat
I'd Mourn the Hopes That Leave Me	The Rose Tree	Stanford, Moore
I'd Roam the World Over With You		Wood, <i>Irish</i>
If Thou Wilt be Mine	The Winnowing Sheet, Newcastle Air	Ditson
If Thou'lt Be Mine	The Winnowing Sheet, Newcastle Air	Stanford, Moore
If Thou'lt Be Mine	The Winnowing Sheet, Newcastle Air	Moffat
Ill Omens	Kitty of Coleraine	Stanford, Moore
I'll Praise the Saints with Early Song		Beethoven WoO153
I'm a Decent Good Irish Body		Hughes, v. 4
I'm In Arrears		Hughes, v. 4
I'm Not Myself At All		Hughes, v. 3
I'm the Boy for Bewitching Them		Wood, <i>Irish</i>
In a Cradle Bright and Golden		Moffat
In a Shady Nook One Moonlight Night	The Leprehaun	Moffat
In a Valley Far Away		Moffat
In a Holiday Gown	I'd Wed If I Were Not Too Young	Moffat
In the Morning of Life	The Little Harvest Rose	Ditson
In the Morning of Life	The Little Harvest Rose	Stanford, Moore
In This Calm Sheltered Villa		Moffat
In Vain to This Desert		Beethoven WoO152
Inion an Phailitinigh		Bowles, v. 1

Inishowen			Friel
Innisfree			Hughes, v. 4
Irish Peasant To his Mistress, The	I Once Had a True Love		Stanford, Moore
It Chanced When I Was Walking			Moffat
It is Not the Tear, At this Moment Shed	The Sixpence		Ditson
It is Not the Tear, At this Moment Shed	The Sixpence		Stanford, Moore
It's Nae the Could Wind	The Croppy Boy	Petrie, 605, 606; Joyce, 141	Wood, <i>Anglo</i>
I've a Secret to Tell Thee	O Southern Breeze		Ditson
I've a Secret to Tell Thee	O Southern Breeze		Moffat
I've a Secret to Tell Thee	O Southern Breeze		Stanford, Moore
I've Come unto My Home Again	Wanderer's Return, The		Moffat
John O' Dwyer of the Glen			Cole
Johnny Doyle			Hughes, v. 4
Johnny, I Hardly Knew Ye!			Hughes, v. 3
Judy, Lovely, Matchless Creature			Beethoven WoO153
Jug of Punch, The	The Robber		Wood, <i>Irish</i>
July the First in Oldbridge Town	The Battle of the Boyne		Moffat
Kathleen Ni Hoolhaun	Kathleen ni Hoolhaun		Somervell
Kathleen O'More			Hughes, v. 2
Kerry Cow, The	The Spotted Cow		Wood, <i>Irish</i>
Kevin Barry	Rolling Home to Merry England		Cole
Kilgary Mountain	There's Whiskey in the Jar		Cole
Killarney Hunt, The			Stanford, <i>Erin</i>
King's Cave, The	Arran boatsong		Stanford, <i>Erin</i>
Kiss, Dear Maid, Thy Lip Has Left, The			Beethoven WoO153

Kitty Magee	Neal, 22	Somervell
Kitty of Coleraine		Shaw
Kitty of the Cows		Stanford, <i>Erin</i>
Kitty, I am in Love with You		Moeran
Lark in the Clear Air, The		Cole
Last Rose of Summer, The		Pratley
Last Rose of Summer, The	Tis the Last Rose of Summer, Sad and Luckless Was the Season	Britten
Lay His Sword By His Side	Tis the Last Rose of Summer, Sad and Luckless Was the Season	Ditson
Lay His Sword By His Side	If the Sea Were Ink	Moffat
Lay His Sword By His Side	If the Sea Were Ink	Stanford, Moore
Leafy Cool-Kellure, The	If the Sea Were Ink	Stanford, <i>Erin</i>
Legacy, The	The White-breasted Boy	Ditson
Legacy, The	The Bard's Legacy, When in Death I Shall Calm Recline	Stanford, Moore
Leprechaun, The	The Bard's Legacy, When in Death I Shall Calm Recline	Pratley
Leprehaun, The	In a Shady Nook One Moonlit Night	Hughes, v. 3
Lesbia Hath a Beaming Eye	In a Shady Nook One Moonlit Night	Ditson
Lesbia Hath a Beaming Eye	Nora Creina	Moffat
Lesbia Hath a Beaming Eye	Nora Creina	Stanford, Moore
Let Brain-Spinning Swains	Nora Creina	Beethoven WoO152
Let Erin Remember the Days of Old	The Little Red Fox, An Mairín Ruadh	Cole
Let Erin Remember the Days of Old	The Little Red Fox, An Mairín Ruadh	Ditson
Let Erin Remember the Days of Old	The Little Red Fox, An Mairín Ruadh	Moffat
Let Erin Remember the Days of Old	The Little Red Fox, An Mairín Ruadh	Stanford, Moore
Let the Farmer Praise His Grounds	The cruiskeen lawn	Moffat
Light of the Moon, The		Hughes, v. 2

Like a Ghost I Am Gone	I Will Raise My Sail Black	Stanford, <i>Erin</i>
Like a Stone in the Street		Stanford, <i>Erin</i>
Like the Bright Lamp	Erin! Oh, Erin	Moffat
Lilli Burlero	Protestant boys, Orange and Green Will Carry the Day, John Gay Beggar's Opera,	Petrie, 503; O'Neill, 19 Cole
Lilliburlero	Protestant boys, Orange and Green Will Carry the Day, John Gay Beggar's Opera,	Edmunds Petrie, 503
Linking O'er the Lea		Nelson
Little Black Rose, The		Hughes, v. 4
Little Mary Cassidy	The Little Stack of Barley	Somervell
Little Red Fox, The	An Maidrín Ruadh, Let Erin Remember the Days of Old	Friel Petrie, 1491
Little Red Fox, The	An Maidrín Ruadh, Let Erin Remember the Days of Old	Cole Petrie, 1491
Little Rose of Gartan, The		Pratley
Little Rose of Gartan, The		Hughes, v. 1
Long Long Have I Wandered In Search of My Love	The Dark Fairy Rath	Moffat
Lost Child, The		Wood, <i>Irish</i>
Lost Light of My Eyes		Stanford, <i>Erin</i>
Lost Lover, The		Moeran
Love and the novice	Black-headed Deary	Stanford, Moore
Love At My Heart	Daniel the Worthy	Wood, <i>Irish</i>
Lovely Anne		Stanford, <i>Erin</i>
Lovely Armony		Nelson
Lovely Jimmie		Nelson & Clifford
Lovely Jimmie		Nelson





Monday, Tuesday	Dia Luain, Dia Mairt	Hughes, v. 2
Monday, Tuesday	Dia Luain, Dia Mairt	Cole
More of Cloyne		Stanford, <i>Erin</i>
Morning a Cruel Turmoilers		Beethoven WoO152
Morning Air Plays on My Face, The		Beethoven WoO152
Mountain Sprite, The		Stanford, Moore
Mountain Sprite, The	The Mountain Sprite	Ditson
Mr. Maguire		Nelson & Clifford
Mrs. McGrath		Cole
Murder of Father Hanratty, The		Moeran
Music in the Street		Friel
Musing on the Roaring Ocean	Raca breagh mo chinn	Beethoven WoO152
Must I Go bound		Hughes, v. 1
My Blue-Eyed Mountain Queen		Hughes, v. 4
My Bonny Cuckoo		Shaw
My Bonny Cuckoo		Moffat
My Bonny Labouring Boy		Hughes, v. 4
My Brown-haired Boy (Buachaillín Donn)		Hughes, v. 4
My Celia Smiling Gladness	Little Celia Connellan	Moffat Moffat
My Countrymen, Awake, Arise		Stanford, <i>Erin</i>
My Garden at the Back	Reynard on the Mountain High	
My Gentle Harp	The caoine or dirge	Friel
My Gentle Harp	The caoine or dirge	Moffat
My Gentle Harp! Once More I Waken	The caoine or dirge	Ditson
My Gentle Harp! Once More I waken	The caoine or dirge	Stanford, Moore
My Home's On The Mountain	Fairy Haunts	Moffat
My Lagan Love		Harty, <i>Three Ulster</i>
My Lagan Love		Pratley

My Love Passed Me By			Moeran
My Love She Was Born in The North Countrie			Moffat
My Love Still I Think that I See Her			Moffat
My Love, Oh She Is My Love			Hughes, v . 1
My Love's The Fairest Creature			Moffat
Nature's Harp			Shaw
Nay, Tell Me Not			Ditson
Nay, Tell Me Not		Bunting 1796	Stanford, Moore
Nay, Tell Me Not Dear		Bunting 1796	Moffat
Ned of the Hill		Bunting 1796	Nelson & Clifford
Ne'er Ask the Hour			Stanford, Moore
Ne're Ask The Hour			Ditson
Newcastle Fair			Wood, <i>Anglo</i>
Next Market Day, The			Hughes, v . 1
Night Closed Around			Ditson
Night Dance, The			Stanford, Moore
Night Dance, The			Ditson
Night Was Still, The			Moffat
No More, My Mary, I Sigh for Splendour			Beethoven WoO153
No Not More Welcome			Moffat
No Riches from His Scanty Shore			Beethoven WoO153
No! Not More Welcome	Luggelaw	Petrie, 712; O'Neill, 138	Ditson

No, Not More Welcome	Luggelaw	Petrie, 712; O'Neill, 138	Stanford, Moore
Norah O'Neale			Hughes, v. 2
Now Let Me Alone, Though I Know You Won't	Barney O'Hea		Moffat
O Bay of Dublin			Moffat
O Bhean an Tí	A Chuisle mo Chroí	O'Sullivan	Bowles, v. 2
O' Donnell Aboo			Cole
O Harp of Erin	I Once Had a True Love		Beethoven WoO154
O Haste and Leave This Sacred Isle	St Senanus and the lady		Moffat
O hi! Gheo hi!	I Have a Bonnet Trimmed with Blue (Scottish)		Bowles, v. 2
O Love Is the Soul of a Neat Irishman	A Sprig of Shillelah		Moffat
O Love, 'Tis A Calm Starry Night			Wood, <i>Irish</i>
O Might I But My Patrick Love			Beethoven WoO153
O Soothe Me, My Lyre			Beethoven WoO153
O The Sight Entrancing			Britten
O Think Not My Spirits			Stanford, Moore
O Ye Dead	John O'Reilly the Active Plough Tune		Ditson
O, Wearily, Wearily Lags the Day			Moffat
Och Girls Did You Ever Hear	Katey's Letter		Moffat
Och Hone ! Oh, What Will I Do?	Molly Carew		Moffat
O'Donnell's March	The Brown Little Mallet		Stanford, <i>Erin</i>
O'Donoghue's Mistress	The Little and Great Mountain		Stanford, Moore
Of All the Fish That Roam The Sea	Herring the King		Moffat
Oft in the Stilly Night			Cole
Oft in the Stilly Night			Ditson
Oft in the Stilly Night			Britten
Oft in the Stilly Night			Moffat

Oh Banquet Not	Planxty Irwin		Stanford, Moore
Oh Father, Father, Build Me a Boat			Hughes, v. 4
Oh for the Swords			Stanford, Moore
Oh Harp of Erin			Beethoven WoO152
Oh the Sight Entrancing	Planxty Sudley	O'Neill, 670	Ditson
Oh Where's the Slave?	Sios agus Suas Liom		Shaw
Oh! 'Tis Sweet To Think			Moffat
Oh! Arranmore	Killdroughalt Fair		Moffat
Oh! Arranmore	Killdroughalt Fair		Stanford, Moore
Oh! Blame Not the Bard	Kitty Tyrrel	O'Neill, 336; Bunting 1796	Ditson
Oh! Blame Not the Bard	Kitty Tyrrel	O'Neill, 336; Bunting 1796	Moffat
Oh! Blame Not the Bard	Kitty Tyrrel	O'Neill, 336; Bunting 1796	Stanford, Moore
Oh! Breathe Not His Name	The Brown Maid	O'Neill, 154; Bunting 1796	Ditson
Oh! Breathe Not His Name	The Brown Maid	O'Neill, 154; Bunting 1797	Moffat
Oh! Breathe Not His Name	The Brown Maid	O'Neill, 154; Bunting 1798	Stanford, Moore
Oh! Did You Not Hear of Kate Kearney?			Moffat
Oh! Doubt Me Not	Yellow Wat and the Fox		Ditson
Oh! Doubt Me Not	Yellow Wat and the Fox		Stanford, Moore
Oh! Had We Some Bright Little Isle	Shiela na guira		Moffat
Oh! Had We Some Bright Little Isle	Shiela na guira		Stanford, Moore
Oh! Irishmen! Never Forget	Our Own Little Isle		Moffat
Oh! Love Is A Hunter Boy			Moffat

Oh! My grief!			Stanford, <i>Erin</i>
Oh! My Sweet Little Rose	Roisin Dubh		Moffat
Oh! Proud Were The Chieftains Of Green Innisfail			Moffat
Oh! The Boys Of Kilkenny			Moffat
Oh! The Marriage			Moffat
Oh! The Sight Entrancing	Planxty Sudley		Stanford, Moore
Oh! Think Not My Spirits Are Always As Light	John O'Reilly the Active	Bunting 1796	Ditson
Oh! Thou Hapless Soldier (duet)			Beethoven WoO153
Oh! 'Tis Sweet to Think	Thady, You Gander		Ditson
Oh! Where's the Slave, So Lowly	Sios agus Suas Liom		Ditson
Oh! Who, my dear Dermot	Crooghan a venee, "Avenging and Bright"		Beethoven WoO154
Oh! Would I were but that sweet Linnet	The Pretty Girl Milking		Beethoven WoO154
Oh, 'tis sweet to think	Thady, You gander		Quilter
Oh, Breathe Not His Name			Hughes, v. 3
Oh, Could We Do With this World of Ours	Basket of Oysters		Ditson
Oh, Could We Do With this World of Ours	Basket of Oysters		Stanford, Moore
Oh, Dark Sweetest Girl	Peggy Browne		Moffat
Oh, Deep in My Soul Is My Paistheen Fion			Moffat
Oh, Did You Ne'er Hear of the Blarney			Moffat
Oh, for the Swords of Former Time!			Ditson
Oh, for the Swords of Former Time!			Moffat

Oh, I'm Not Myself at All			Moffat
Oh, Limerick is Beautiful			Hughes, v. 4
Oh, The Marriage	The Swaggering Jig		Wood, <i>Seven Irish</i>
Oh, Weary's On Money	The Dear Irish Boy		Moffat
Oh, Where's the Slave	Down Beside Me		Stanford, Moore
Oh, Ye Dead!			Stanford, Moore
Old Farmer's song, The	The Sixpence, It is Not the Tear		Shaw
Old Turf Fire, The			Hughes, v. 4
Ol-Dan Uí Thuama	A Ghiolla na Scrib in Annrath, The	Bunting, 1796	Bowles, v. 1
	Beardless Boy		
Oliver's Advice		Joyce, 330	Wood, <i>Seven Irish</i>
On Music	The Banks of Banna		Stanford, Moore
On The Green Hills Of Ulster	Rory O'More		Moffat
On the Massacre of Glencoe			Beethoven WoO152
Once More I Hail Thee			Beethoven WoO152
One At a time, or Daniel Whitty	She Hung Her Petticoat up to Dry		Stanford, <i>Erin</i>
One Bumper at Parting	Moll Roe in the Morning		Ditson
One Bumper at Parting	Moll Roe in the Morning		Moffat
One Bumper at Parting	Moll Roe in the Morning		Stanford, Moore
One Clear Summer Morning, Near Blue			Moffat
Avonree			
One Eve As I Happen'd to Stray	For Ireland I'd not tell her name		Moffat
One Morn When Mists Did Hover	The Graceful Maiden		Moffat
One Morning In July	Mary of Limerick Town		Moffat
One Night In My Youth			Moffat
One Sunday After Mass			Moffat
Only One For Me, The	The Only King		Stanford, <i>Erin</i>
Origin of the Harp, The			Stanford, Moore
Oro, a Bhuachailín	Triall na nIomainí		Bowles, v. 1



Remember the Glories of Brien the Brave	Molly Macalpin	Bunting 1796	Ditson
Remember the Glories of Brien the Brave	Molly Macalpin	Bunting 1797	Moffat
Remember the Glories of Brien the Brave	Molly Macalpin	Bunting 1798	Stanford, Moore
Remember the Poor			Stanford, <i>Erin</i>
Remember Thee	Castle Tirowen		Ditson
Remember Thee	Castle Tirowen		Moffat
Remember Thee	Castle Tirowen		Stanford, Moore
Return to Ulster, The			Beethoven WoO152
Reynardine			Hughes, v. 1
Rich and Rare	The Summer is Coming	Bunting 1796	Hughes, v. 3
Rich and Rare	The Summer is Coming	Bunting 1796	Ditson
Rich and Rare	The Summer is Coming	Bunting 1796	Shaw
Rich and Rare	The Summer is Coming	Bunting 1796	Britten
Rich and Rare	The Summer is Coming	Bunting 1797	Stanford, Moore
Rich and Rare Were the Gems She Wore	The Summer is Coming	Bunting 1798	Moffat
Riddle, The (Spinning Wheel Song)	I Send You the Floating Tribute		Stanford, <i>Erin</i>
Roddy More, the Rover	The Brisk Young Barber		Stanford, <i>Erin</i>
Roisin Dubh			Hughes, v. 3
Rover, The	An Spailpin Fanach	Bunting, 1840	Friel
Roving Dingle Boy, The			Moeran
S Noirín mo Mhian	Noirin Mo Mhian	Amráin Muige Seóla, 75	Bowles, v. 2
Sad and Luckless Was the Season	Tis the Last Rose of Summer		Beethoven WoO153
Sail On, Sail On	The Humming of the Bars		Ditson
Sail On, Sail On	The Humming of the Bars		Britten



Sail On, Sail On	The Humming of the Bars		Stanford, Moore
Sailing in the Lowlands Low		Joyce, 91	Friel
Sailor's Bride, The	The Kerry Boys		Stanford, <i>Erin</i>
Saint Patrick Was a Gentleman			Moffat
Salley Gardens, The	An Old Song Resung, The Maids of Mourne Shore		Corigliano
Salley Gardens, The			Britten
Save Me from the Grave and Wise	Nora creina		Beethoven WoO154
Savourneen Deelish		O'Neill, 309	Hughes, v. 3
Sentry Box, The			Wood, <i>Irish</i>
Seoladh na nGamhan			Bowles, v. 1
Seotholo Thoil			Bowles, v. 2
Shall the Harp Then Be Silent?	McFarlane's Lamentation		Ditson
Shall the Harp Then Be Silent?	Macfarlane's Lamentation		Stanford, Moore
She Is Far from the Land	Open the Door Softly, The Fortune Teller, Down in the Valley, Come Meet Me	O'Neill, 191	Ditson
She Is Far from the Land	Open the Door Softly, The Fortune Teller, Down in the Valley, Come Meet Me		Moffat
She is Far From the Land	Open the Door Softly, The Fortune Teller, Down in the Valley, Come Meet Me		Stanford, Moore
She Lived Beside the Anner			Hughes, v. 4
She Moved through the Fair			Hughes, v. 1
She Moved through the Fair			Cole
She Moved through the Fair			Corigliano
She Moved through the Fair			Pratley
She Sung of Love	The Munster Boy		Ditson

She Sung of Love	The Munster Man		Stanford, Moore
Sho-ho, or Lullaby		Joyce, 112	Wood, <i>Seven Irish</i>
Shule Agra	Shule aroon, Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59-60; Joyce, 236	Hughes, v. 3
Shule Agra	Shule aroon, Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59-60; Joyce, 237	Somervell
Shule Agra	Shule agra Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59-60; Joyce, 238	Hoekman
Shule Aroon version 1	Shule agra Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59	Cole
Shule Aroon version 2	Shule aroon, Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 60	Cole
Síle			Bowles, v. 1
Silence Is In Our Festal Halls	The Green Woods of Truigha		Moffat
Silence Is in Our Festal Halls	The Green Woods of Truigha		Stanford, Moore
Silent Bird Is Hid In the Boughs, The			Moffat
Silent, O Moyle	Song of Fionnuala, My Dear Eveleen		Ditson
Silent, O Moyle Be the Roar of Thy Water	The Song of Fionnuala		Moffat
Since All Thy Vows	Robin Adair		Beethoven WoO 157
Since Greybeards Inform Us That Youth Will Decay			Beethoven WoO 153
Since We're Apart			Stanford, <i>Erin</i>
Sing, Sing, Music Was Given	Humours of Ballymaguiry, Old Langolee	O'Neill, 247	Ditson

Sing, Sing, Music Was Given	Humours of Ballymaguiry, Old Langolee	O'Neill, 247	Stanford, Moore
Sing, Sweet Harp, Oh Sing To Me			Ditson
Sing, Sweet Harp, Oh Sing To Me			Stanford, Moore
Sir Johnie Cope			Beethoven WoO 157
Skibbereen			Hughes, v. 2
Slaney Side, The			Hughes, v. 2
Sleep on, For I Know Tis of Me You Are			Moffat
Dreaming			
Slow by the Shadows			Hughes, v. 1
Snow-Breasted Pearl, The			Somervell
Soldier in a Foreign Land, The	The Brown Maid		Beethoven WoO154
Soldier, The			Beethoven WoO 157
Soldier's Dream, The			Beethoven WoO152
Song of Fionnula, The			Stanford, Moore
Song of Innisfail	Peggy Bawn		Stanford, Moore
Song of Innisfail, The	Peggy Bawn		Ditson
Song of Niamh and the Golden Tresses, The	The Wicked Kerryman		Wood, <i>Irish</i>
Song of O'Donohue's Mistress	The Little and Great Mountain	Bunting 1796	Ditson
Song of O'Ruark, The	The Pretty Girl Milking, The cailín deas		Stanford, Moore
Song of the Battle Eve	The cruiskeen lawn		Ditson
Song of the Battle Eve	The cruiskeen lawn		Stanford, Moore
Song of the Fairy King, The	The Song of Una		Stanford, <i>Erin</i>
Song of the Rose, The			Stanford, <i>Erin</i>
Song of the Woods, The			Wood, <i>Irish</i>
Songs Erin Sings, The	A Tune Is More Lasting than the Song of the Birds		Stanford, <i>Erin</i>
Speed Thy Flight			Moffat
St. Senanus and the Lady	The Brown Thorn	Bunting 1796	Ditson

St. Senanus and The Lady	The Brown Thorn	Stanford, Moore
Stad Aru, a Rogaire	Sagart na Muince	Bowles, v. 1
Star of the County Down, The		Hughes, v. 4
Stolen Heart, The	Smah dunna hoo	Stanford, <i>Erin</i>
Stratagem, The	Zamba opa	Stanford, <i>Erin</i>
Sublime Was the Warning Which Liberty Spoke	The Black Joke	Ditson
Sublime Was the Warning Which Liberty Spoke	The Black Joke	Stanford, Moore
Suigh Anseo, A Mhuirín		
Summer in Erin	Slán le Maigh	Bowles, v. 1
Sweet Babe, a Golden Cradle Holds Thee		Friel
		Moffat
Sweet Innisfallen	The Captivating Youth	Ditson
Sweet Innisfallen	The Captivating Youth	Stanford, Moore
Sweet Power of Song (duet)		Beethoven WoO152
Tairse Abhaile		Bowles, v. 1
Take Back The Virgin Page		Ditson
Take Back The Virgin Page		Stanford, Moore
Téir Abhaile		Bowles, v. 2
Thee, Thee, Only Thee		Stanford, Moore
There Are Flowers In the Valley	Young Kate of Kilcumber	Moffat
There Are Sounds of Mirth	The Priest in His Boots	Ditson
There Are Sounds of Mirth	The Priest in His Boots	Moffat
There Are Sounds of Mirth	The Priest in His Boots	Stanford, Moore
There Blooms a Bonnie Flower	Heather Glen, The	Moffat
There Came to the Beach	Savourneen Deelish, I Saw From the Beach,	Moffat
	Miss Molly; Tis gone, and forever,	
		O'Neill, 203

There Is A Gentle Gleam			
There Is Not In the Wide World	Meeting Of the Waters, The		Moffat
There's a Beech Tree Grove By the River Side	Nelly My Love and Me		Moffat
There's a Colleen Fair As May			Moffat
There's a Dear Little Plant	The Green Shamrock		Moffat
They Bid Me Slight My Dermot Dear (duet)			Beethoven WoO152
They Know Not My Heart	Coolon Das		Ditson
They Know Not My Heart	Coolon Das		Wood, <i>Irish</i>
They Know Not My Heart	Coulin das		Stanford, Moore
They May Rail at This Life			Stanford, Moore
This Life Is All Chequered with Pleasures and Woes	The Bunch of Green Roses		Ditson
This Life Is All Chequered with Pleasures and Woes	The Bunch of Green Roses		Stanford, Moore
This Rock That Overhangs the Foam			
Tho Dark Are Our Sorrows			Moffat
Tho' Dark Are Our Sorrows	St. Patrick's Day		Moffat
Tho' Dark Fate Hath 'Reft Me	Farewell		Ditson
Tho' the Last Glimpse of Erin	The Coolun		Moffat
Tho' the Last Glimpse of Erin	The Coolun		Shaw
Thou Bidst Me Sing			Moffat
Thou Emblem of Faith			Beethoven WoO152
Though Full as Twill Hold of Gold	The red hair'd man's wife		Moffat
Though Humble the Banquet	Farewell, Eamon		Ditson
Though Humble the Banquet	Farewell, Eamon		Stanford, Moore
Though the Last Glimpse of Erin			Ditson
Though the Last Glimpse of Erin	The Coulin		Stanford, Moore

Through Erin's Isle	Alley Croker	Ditson
Through Grief and Through Danger	I Once Had a True Love	Ditson
Thy Ship Mus Sail, My Henry Dear		Beethoven WoO153
Thy Welcome, O'Leary		Moffat
Tigaree Torum Orum		Hughes, v. 4
Time I've Lost in Wooing, The	Pease Upon a Trencher	Ditson
Time I've Lost In Wooing, The	Pease Upon a Trencher	Moffat
Time I've Lost in Wooing, The	Pease Upon a Trencher	Cole
Time I've Lost in Wooing, The	Pease upon a Trencher	Stanford, Moore
Tinker's Daughter, The		Moeran
Tis Believed that This Harp		Moffat
Tis But in Vain, for Nothing Thrives		Beethoven WoO153
Tis Gone, and Forever	Savourneen Deelish, I Saw From the Beach, Miss Molly	Petrie, 741; O'Neill, 309 Ditson
Tis Gone, and Forever	Savourneen Deelish, I Saw From the Beach, Miss Molly	Stanford, Moore
Tis Pretty to Be in Ballinderry	Ballinderry and Cronan	Cole
Tis Pretty to Be in Ballinderry	Ballinderry and Cronan	Friel
Tis Pretty to Be in Ballinderry	Ballinderry and Cronan	Moffat
Tis Pretty to See the Girl of Dunbwy		Moffat
Tis Sunshine at Last		Beethoven WoO153
Tis Sweet to Think	Thady, You Gander	Stanford, Moore
Tis the Last Rose of Summer	Groves of Blarney	Ditson
Tis the Last Rose of Summer	Groves of Blarney	Moffat
Tis the Last Rose of Summer	Groves of Blarney	Stanford, Moore
To Cashel I'm Going		Bowles, v. 2
To Dhrink Wid the Devil, Though May Be	Father O'Flynn	Moffat
Hilarious		
To Ladies' Eyes	Fág an Bealach	Ditson

To Ladies' Eyes	Fág an Bealach	Moffat
To Ladies' Eyes	Fág an Bealach	Stanford, Moore
Top of Inny's Side, The		Hughes, v. 4
Torramh an Bhairille		Bowles, v. 2
Traugh Welcome		Beethoven WoO152
Tree in the Wood, The		Somervell
Trottin to the Fair	Will You Take a Flutter?	Stanford, <i>Erin</i>
Twas Early One Morning		Moffat
Twas on a Windy Night	Barney Brallaghan's Courtship	Moffat
Twas One of Those Dreams	The Song of the Woods	Ditson
Twas One of Those Dreams	The Song of the Woods	Moffat
Twas One of Those Dreams	The Song of the Woods	Stanford, Moore
Valley Lay Smiling before Me, The	The Pretty Girl Milking	Ditson
Verdant Braes of Skreen, The		Hughes, v. 1
Wandering Bard, The	Planxty O'Reilly, The Wandering Bard	Stanford, Moore
Wandering Minstrel, The		Beethoven WoO 157
We May Roam Through This World	Garyone, Garyowen	Ditson
We May Roam Through This World	Garyone, Garyowen	Moffat
We May Roam Through This World	Garyone, Garyowen	Stanford, Moore
Wearing of the Green, The	The Rising of the Moon	Cole
Weaver's Daughter, The		Hughes, v. 1
Weep No More	Spring Song, to Ireland	Moffat
Weep On, Weep On	The Song of Sorrow	Ditson
Weep On, Weep On	The Song of Sorrow	Stanford, Moore
Whack Fol the Diddle		Cole
What Life Like That of the Bard Can Be	Planxty O'Reilly, The Wandering Bard	Ditson
		O'Neill, 665; Bunting 1796
What Shall I Do to Shew How Much I Love Her? (duet)		Beethoven WoO152

What the Bee Is to the Flow'ret	The Yellow Horse, The Yellow Garren	Ditson
What the Bee Is to the Flow'ret	The Yellow Horse, The Yellow Garren	Stanford, Moore
When Cold In the Earth	Limerick's Lamentation	Ditson
When Cold in the Earth	Limerick's Lamentation	Moffat
When Cold in the Earth	Limerick's Lamentation	Stanford, Moore
When Eve's Last Rays in Twilight Die (duet)		Beethoven WoO153
When Far From the Home	O Patrick Fly From Me	Beethoven WoO153
When First I met Thee	The Low-Backed Car	Stanford, Moore
When First I Saw Sweet Peggy	The Fox's Sleep	Moffat
When He Who Adores Thee		O'Neill, 335; Bunting 1796
When He Who Adores Thee	The Fox's Sleep	O'Neill, 335; Bunting 1796
When He, Who Adores Thee	The Fox's Sleep	O'Neill, 335; Bunting 1796
When in Death I Shall Calm Recline	The Legacy, The Bard's Legacy	Ditson
When in Death I Shall Calm Recline	The Legacy, The Bard's Legacy	Somervell
When Pat Came over the Hill	The Whistling Thief	Moffat
When Summer Come		Cole
When Thou Art Nigh		Moffat
When Through Life Unblest We Rove	Banks of Banna, Molly Asthore, Oh! Nevermore; On Music	Moffat
When Through Life Unblest We Rove	Banks of Banna, Molly Asthore, Oh! Nevermore; On Music	Hughes, v. 1
When Through Life Unblest We Rove	Banks of Banna, Molly Asthore, Oh! Nevermore; On Music	O'Neill, 128
When We Were Boy And Girl	Nancy Vernon	Ditson
Whene'er I See Those Smiling Eyes	Father Quinn	Moffat
		Wood, <i>Irish</i>
		Stanford, Moore



When'er I See Those Smiling Eyes	Father Quinn	Bunting 1796	Ditson
When'er I See Those Smiling Eyes	Father Quinn		Moffat
Where the Grass Grows Green			Hughes, v. 4
While Gazing on the Moon's Light	Oonagh		Ditson
While Gazing on the Moon's Light	Oonagh		Moffat
While Gazing on the Moon's Light	Oonagh		Stanford, Moore
While History's Muse	Paddy Whack		Ditson
While History's Muse	Paddy Whack		Stanford, Moore
Why Liquor of Life, Do I Love You So?			Moffat
Widow Machree, It's No Wonder You Frown			Moffat
Wife, Children and Friends (duet)			Beethoven WoO152
Wild Hills of Clare, The	Lament of William McPeter		Somervell
Wine Cup is Circling, The	Michael Boy		Stanford, Moore
Wine-Cup is Circling, The	Michael Boy		Ditson
Winter It Is Past, The			Moffat
With Cheeks as Bright as Roses	Sweet Kitty Magee		Moffat
With Deep Affection	The Groves of Blarney, The Bells of Shandon		Moffat
Would God I Were the Tender Apple Blossom	Londonderry Air		Moffat
Wreathe the Bowl	Nora Kista		Ditson
Wreathe the Bowl	Nora Kista		Moffat
Wren, The	Wren Boy's Song, The		Moffat
Ye Dark Hair'd Youths			Moffat
Ye Good Fellows All	Bumper Squire Jones		Moffat
Yellow Boreen, The			Somervell
Yes, Sad One of Sion	I would Rather than Ireland		Stanford, Moore

You couldn't stop a lover		Hughes, v. 1
You Know I'm Your Priest	Ballinamona oro	Moffat
You Remember Ellen	Were I a Clerk	Ditson
You Remember Ellen	Were I a Clerk	Moffat
You Remember Ellen	Were I a Clerk	Stanford, Moore
Young May Moon, The	The Dandy O	Ditson
Young May Moon, The	The Dandy O	Moffat
Young May Moon, The	The Dandy O!	Stanford, Moore
Young Rory O'More		Moffat
Your Milkin' Days Are Over	The Rambling Reaper	Wood, <i>Anglo</i>

APPENDIX B  
ALL SURVEYED SONG TITLES, BY COLLECTION

Composer, Collection:	Song Title:	Other Titles:	Melody Source, if Known:
Beethoven, <i>Irische Lieder</i> , WoO 152	A Wand'ring Gypsy, Sirs, Am I		
	Come Draw We Round a Cheerful Ring		
	Dermot and Shelah		
	Deserter, The		
	English Bulls		
	Farewell Bliss and Farewell Nancy (duet)		
	From Garyone, My Happy Home	Garyone, Garyowen	
	Hide Not Thine Anguish		
	His Boat Comes on the Sunny Tide		
	In Vain to This Desert		
	Let Brain-Spinning Swains Morning		
	a Cruel Turmoiler Is Morning Air		
	Plays on My Face, The Musing on		
	the Roaring Ocean		
	Oh Harp of Erin		
	On the Massacre of Glencoe		
	Once More I Hail Thee		
	Return to Ulster, The		
	Soldier's Dream, The		
	Sweet Power of Song (duet)		
	They Bid Me Slight My Dermot Dear (duet)		
	Thou Emblem of Faith		
	Traugh Welcome		
			Ill Omens, Kitty of Coleraine

What Shall I Do to Shew How Much I Love Her? (duet)

Wife, Children and Friends (duet)

Beethoven, *Irische Lieder*, WoO 153

British Light Dragoons, The

Come, Darby Dear, Easy, Be Easy

Farewell Mirth and Hilarity

I Dream'd I Lay Where Flow'rs

I'll Praise the Saints with Early Song

Judy, Lovely, Matchless Creature

Kiss, Dear Maid, Thy Lip Has Left, The

No More, My Mary, I Sigh for Splendour

No Riches from His Scanty Shore

O Might I But My Patrick Love

O Soothe Me, My Lyre

Oh! Thou Hapless Soldier (duet)

Paddy O' Rafferty

Sad and Luckless Was the Season

Since Greybeards Inform Us That Youth Will Decay

Thy Ship Must Sail, My Henry Dear

Tis But in Vain, for Nothing Thrives

Tis Sunshine at Last

When Eve's Last Rays in Twilight Die (duet)

When Far From the Home

Beethoven, *Irische Lieder*, WoO 154

Elfin Fairies, The

Farewell Song, The

The Plain of Badajos

Norah of Balamagairy

Drink of This Cup

Tis the Last Rose of Summer

The Twisting of the Rope, How Dear to  
Me the Hour

Planxty Kelly

The Old Woman "Love's young dream"

[illegible]

Ol-Dan Uí Thuama	A Ghiolla na Scrib in Anntrath, The	Bunting, 1796
Oro, a Bhuachaillín	Beardless Boy	
Peigí Leitir Moir	Triall na nIomainí	
Port Láirge	He Promised Me at Parting	
Preab San Ól		
Raithneach a Bhean Bheag		
Seoladh na nGamhan		
Síle		
Stad Aru, a Rogaire	Sagart na Muince	Petrie, 1481-2
Suigh Anseo, A Mhuirín		
Tairse Abhaile		
Bowles, <i>An Claisceadal 2</i>		
An Banbh		
An Boithrín Buí	Tuirne Mhaire, Ag an mbothairín	Petrie, 1489
An Cailín Fearúil Fíonn		
An Cailín Rua		Petrie, 1322-24 or 1099, 1100
Bainis Pheigi Ní Eadhra		Petrie, no. 1093
Beidh Aonach Amarach		
Bridín Bheasaigh		Petrie, 1437-8
Cat Roise Ní Chuinn		
Ding Dong Dedero		Petrie, 1407; O'Sullivan, Joyce
Frínseach Tír Eoghain	French of Tyrone	Amráin Muige Seóla, 31
Maidin Aoibhinn Fomhair		
Maidin ar an Drúcht		

Mo Churaichín	A Chuisle mo Chroí	O'Sullivan
O Bhean an Tí	I Have a Bonnet Trimmed with Blue	
O hi! Gheo hi!	(Scottish)	
S Noirín mo Mhian	Noirín Mo Mhian	Anráin Muiqe Seóla, 75
Seotholo Thoil		
Téir Abhaile		O'Neill, 203
To Cashel I'm Going		
Torramh an Bhairille		
Britten, <i>Complete Folksong Arrangements</i>		
At the Mid Hour of Night	Molly, My Dear	
Avenging and Bright	Cruachan na Feinne	
Dear Harp of My Country	The Farewell to My Harp, New	
	Langolee	
How Sweet the Answer		
Last Rose of Summer, The	Tis the Last Rose of Summer, Sad and	
	Luckless Was the Season	
	The Moreen	
Minstrel Boy, The		
O The Sight Entrancing		
Oft in the Stilly Night		
Rich and Rare		
Sail On, Sail On	The Summer is Coming	Bunting 1796
Salley Gardens, The	The Humming of the Bars	
Cole, <i>Folk Songs of England, Ireland, Scotland and Wales</i>		
Banks of the Roses, The		
Bard of Armagh, The	Bold Phelim Brady, The Streets of	
	Laredo	
Bendemeer's Stream	The Mountains O'Mourne	

Bold Fenian Men, The	Down By the Glenside, The Factory Girl	Petrie, 605, 606; Joyce, 141
Croppy Boy, The		
Cruiskeen Lawn, The	The Little Full Jug, The Song of the Battle Eve, Let the Farmer Praise His Grounds	
Down by the Salley Gardens	An Old Song Resung, The Maids of Mourne Shore	Hughes
Farewell! But Whenever You Welcome the Hour	Moll Rooney	
I Wish I Had the Shepherd's Lamb		
John O'Dwyer of the Glen	Rolling Home to Merry England	
Kevin Barry	There's Whiskey in the Jar	
Kilgarry Mountain		
Lark in the Clear Air, The		
Let Erin Remember the Days of Old	The Little Red Fox, An Mairín Ruadh	Petrie, 1491
Lilli Burlero	Protestant Boys, Orange and Green	Petrie, 503; O'Neill, 19
	Will Carry the Day, John Gay <i>Beggar's Opera</i>	
Little Red Fox, The	An Mairín Ruadh, Let Erin Remember the Days of Old	Petrie, 1491
Molly Brannigan		
Monday, Tuesday		
Mrs. McGrath		
O'Donnell Aboo		
Oft in the Stilly Night		
Parting Glass, The		
She Moved through the Fair	Dia Luain, Dia Mairt	



Shule Aroon version 1	Shule agra Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59
Shule Aroon version 2	Shule aroon, Alone in Crowds to Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 60
Time I've Lost in Wooing, The Tis Pretty to Be in Ballinderry Wearing of the Green, The Whack Fol the Diddle When Pat Came over the Hill	Pease Upon a Trencher Ballinderry and Cronan The Rising of the Moon	O'Neill, 533 Bunting, 1840
Corigliano, <i>Three Irish Folksong Settings for Voice and Flute</i> Foggy Dew, The Salley Gardens, The	The Whistling Thief	Samuel Lover text
She Moved through the Fair	An Old Song Resung, The Maids of Mourne Shore	
Ditson, ed., <i>Moore's Irish Melodies, Revised and Enlarged</i> Alone in Crowds to Wander On	Shule aroon, Shule agra, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	O'Neill, 59-60; Joyce, 236
And Doth Not a Meeting Like This As a Beam O'er the Face of the Waters As Slow Our Ship Her Foamy Track	The Young Man's Dream The Girl I Left Behind Me, An Spailin Fanach	Bunting 1796 Bunting 1840
As Vanquished Erin At the Mid Hour of Night Avenging and Bright	The Boyne Water Molly, My dear Cruachan na Feinne	Joyce, 183

Believe Me, if All Those Endearing Young Charms By That Lake, Whose Gloomy Shore By the Hope Within Us Springing Come O'er the Sea Come, Rest in This Bosom Come, Rest on This Bosom Come, Send Round the Wine	My Lodging Is on the Cold Ground The Brown Irish Girl The Fairy Queen Cuishle Mo Chroí Lough Sheeling Kiallmara Thugamar Fein an Samhradh, We Brought the Summer with Us	O'Neill, 114  Carolan, Bunting 1796 Joyce, 332 Joyce, 297; O'Neill, 333  Bunting 1796, Petrie, 502; Antráin Muige Seóla, 36
Come, Take Thy Harp Dawning of Morn, The Dear Harp of My Country	The Market Stake The Farewell to My Harp, New Langolee	
Desmond's Song Drink of This Cup Drink to Her Erin! Oh Erin!	Paddy O'Rafferty Heigh-ho! My Jacky! Tá mé i mo chodhladh: A Soft Mild Morning, I Am Asleep and Don't Waken Me	Petrie, 1277; O'Neill, 599; Neal 15; Bunting  Bunting 1840; O'Neill, 392
Erin! The Tear and the Smile in Thine Eyes  Eveleen's Bower Farewell! But Whenever You Welcome the Hour Fill the Bumper Fair Fly Not Yet	Aileen Aroon, Eilionoir a Ruin, Eibhleen a ruin, Robin Adair The Pretty Girl of Derby, O! Moll Roone Bob and Joan Planxty Kelly	  O'Neill, 440 O'Neill, 674, Bunting 1796
Forget Not the Land Fortune Teller, The	The Lamentation of Aughrim Down in the Valley, Come Meet Me; Open The Door Softly	Bunting 1796

From This Hour the Pledge is Given Go Where Glory Waits Thee Harp That Once Through Tara's Halls, The Has Sorrow Thy Young Days Shaded Here We Dwell in Holiest Bowers How Dear to Me the Hour When Daylight Dies	Renardine Maid of the Valley Gramachree, Molly my Treasure Sly Patrick Love and The Novice, Cean Dubh Deelish The Twisting of the Rope	O'Neill, 524 Petrie, 1061-62; Bunting 1840 Joyce, 400; Bunting 1796
How Oft Has the Banshee Cried I Saw from the Beach I Saw Thy Form In Youthful Priming I'd Mourn the Hopes That Leave Me If Thou Wilt be Mine	The Dear Black Maid Miss Molly Domhnall, Donnel O'Greadh The Rose Tree, Killeavy, Port Lairge The Winnowing Sheet, Newcastle Air	Bunting 1796
In the Morning of Life It is Not the Tear, At this Moment Shed I've a Secret to Tell Thee Lay His Sword By His Side Legacy, The Lesbia Hath a Beaming Eye Let Erin Remember the Days of Old	The Little Harvest Rose The Sixpence O Southern Breeze If the Sea Were Ink The Bard's Legacy, When in Death I Shall Calm Recline Nora Creina The Little Red Fox, An Mairín Ruadh	Bunting 1796 Petrie, 1491
Love's Young Dream Meeting of the Waters, The Minstrel Boy, The Mountain Sprite, The My Gentle Harp! Once More I Waken	The Old Woman The Old Head of Dennis The Moreen The Mountain Sprite The caoine or dirge	O'Neill, 526

Nay, Tell Me Not We're Ask The Hour	Dennis, Don't Be Threatening My Husband's a Journey to Portugal Gone	Bunting 1796
Night Closed Around Night Dance, The	After the Battle, Thy Fair Bosom The Nightcap	
No! Not More Welcome	Luggelaw	Petrie, 712; O'Neill, 138
O Ye Dead	Plough Tune	
Oft in the Stilly Night		
Oh the Sight Entrancing	Planxty Sudley	O'Neill, 670
Oh! Blame Not the Bard	Kitty Tyrrel	O'Neill, 336; Bunting 1796
Oh! Breathe Not His Name	The Brown Maid	O'Neill, 154; Bunting 1796
Oh! Doubt Me Not	Yellow Wat and the Fox	
Oh! Think Not My Spirits Are Always As Light	John O'Reilly the Active	Bunting 1796
Oh! 'Tis Sweet to Think	Thady, You Gander	
Oh! Where's the Slave, So Lowly	Sios agus Suas Liom	
Oh, Could We Do With this World of Ours	Basket of Oysters	
Oh, for the Swords of Former Time!		
One Bumper at Parting	Moll Roe in the Morning	Bunting 1796
Parallel, The	I Would Rather than Ireland	Petrie, 1339
Quick! We Have But a Second	Paddy O'Snap	Bunting 1796
Remember the Glories of Brien the Brave	Molly Macalpin	
Remember Thee	Castle Tirowen	
Rich and Rare	The Summer is Coming	Bunting 1796
Sail On, Sail On	The Humming of the Bars	
Shall the Harp Then Be Silent?	McFarlane's Lamentation	

She Is Far from the Land	Open the Door Softly, The Fortune Teller, Down in the Valley, Come Meet Me	O'Neill, 191
She Sung of Love	The Munster Boy	
Silent, O Moyle	Song of Fionnuala, My Dear Eveleen	
Sing, Sing, Music Was Given	Humours of Ballymaguiry, Old Langolee, Farewell Mirth and Hilarity	O'Neill, 247
Sing, Sweet Harp, Oh Sing To Me	Peggy Bawn	
Song of Innisfail, The	The Little and Great Mountain	Bunting 1796
Song of O'Donohue's Mistress	The cruiskeen lawn	
Song of the Battle Eve	The Brown Thorn	Bunting 1796
St. Senanus and the Lady	The Black Joke, Dermot and Shelah	
Sublime Was the Warning Which Liberty Spoke	The Captivating Youth	
Sweet Innisfallen	Dermott	
Take Back The Virgin Page	The Priest in His Boots	
There Are Sounds of Mirth	Coolon Das	
They Know Not My Heart	The Bunch of Green Roses	
This Life Is All Chequered with Pleasures and Woes	St. Patrick's Day	
Tho' Dark Are Our Sorrows	Farewell, Eamon	
Though Humble the Banquet	Alley Croker	
Though the Last Glimpse of Erin	I Once Had a True Love	
Through Erin's Isle	Pease Upon a Trencher	
Through Grief and Through Danger	Savournen Deelish, I Saw From the Beach, Miss Molly	Petrie, 741; O'Neill, 309
Time I've Lost in Wooing, The	Groves of Blarney	O'Neill, 507
Tis Gone, and Forever		
Tis the Last Rose of Summer		

To Ladies' Eyes	Fág an Bealach	
Twas One of Those Dreams	The Song of the Woods	Bunting 1796
Valley Lay Smiling before Me, The	The Pretty Girl Milking	
We May Roam Through This World	Garyone, Garyowen	
Weep On, Weep On	The Song of Sorrow	
What Life Like That of the Bard Can Be	Planxty O'Reilly, The Wandering Bard	O'Neill, 665; Bunting 1796
What the Bee Is to the Flow'ret	The Yellow Horse, The Yellow Garren	
When Cold In the Earth	Limerick's Lamentation	
When He, Who Adores Thee	The Fox's Sleep	O'Neill, 335; Bunting 1796
When Through Life Unblest We Rove	Banks of Banna, Molly Asthore, Oh!	O'Neill, 128
When'er I See Those Smiling Eyes	Nevermore; On Music	
While Gazing on the Moon's Light	Father Quinn	Bunting 1796
While History's Muse	Oonagh	
Wine-Cup is Circling, The	Paddy Whack	
Wreathe the Bowl	Michael Boy	
You Remember Ellen	Nora Kista	
Young May Moon, The	Were I a Clerk	
Edmunds, <i>Folk Songs: American – English – Irish</i>	The Dandy O	
Barney Ross	B for Barney	"Belfast Street Song"
I Know My Love	Protestant boys, Orange and Green Will Petrie, 503	
Lilliburlero	Carry the Day, John Gay Beggar's Opera,	
Esposito, <i>Irish Melodies</i>	An Smachtín Cron	
Heather Glen, The		

Hush O, Lullaby	
Mavourneen Mine	
Avenging and Bright	
Bold Phelim Brady	
Bouchaleen Bawn	
Dawning of the Day, The	Petrie, 694
Feagh MacHugh	
Fiddler, The	
Flower of Finae, The	
Flower of Magherally, O!, The	
Heather Glen, The	
Holly and Ivy Girl, The	
How Pleasant, Sweet Birdies	
Inishowen	
Little Red Fox, The	
Maid of Slievenamon, The	
Music in the Street	
My Gentle Harp	
Over the Morning Dew	
Rover, The	
Sailing in the Lowlands Low	
Summer in Erin	
Tis Pretty to Be in Ballinderry	
Harty, <i>Three Irish Folksongs</i>	
Cruachan na Feinne	
The Bard of Armagh, The Streets of	
Laredo	
Among the Heather	
An Cuimhin leat on oiche	
An Smachtín Cron	
The Maid of Wicklow, Come Buy My	
Nice Fresh Ivy	
An Maidrin Ruadh, Let Erin Remember	Petrie, 1491
the Days of Old	
The Lass From the County Down	
Raca breagh mo chinn	Petrie, 1082
The caoine or dirge	
Is Truagh Gan Peata	
An Spailpin Fanach	Bunting, 1840 Joyce, 91
Slan le Maigh	
Ballinderry and Cronan	Bunting, 1840

Fairy King's Courtship, The	attributed to Joyce (not found)
Game Played in Erin-go-bragh, The	attributed to Joyce (not found)
Lowlands of Holland, The	Joyce, 214
Harty, <i>Three Ulster Airs</i>	
Black Sheela of the Silver Eye	
Blue Hills of Antrim, The	
My Lagan Love	
Hoekman, <i>Three Irish Folksongs for Voice, Clarinet, and Piano</i>	
Pretty Girl Milking Her Cow, The	
Quick! We Have But a Second	
Shule Agra	Paddy O'Snap
	Shule agra Alone in Crowds to Wander O'Neill, 59-60; Joyce, 238
	On, I Wish I Were on Yonder Hill, I
	Wish I Was by That Dim Lake
Hughes, <i>Irish Country Songs, v. I</i>	
"B" for Barney	
A Ballynure Ballad	
An Island Spinning Song	
Bonny Wee Mare, The	
Down by the Sally Gardens	
Fanaid Grove, The	
Gartan Mother's Lullaby, The	
I Know My Love	
I Know Where I'm Goin'	
I Wish I Had the Shepherd's Lamb	
	An Old Song Resung, The Maids of Mourne Shore



Little Rose of Gartan, The		
Lover's Curse, The		
Must I Go bound		
My Love, Oh She Is My Love		
Next Market Day, The		
Reynardine		
She Moved through the Fair		
Slow by the Shadows		
Verdant Braes of Skreen, The		
Weaver's Daughter, The		
When Through Life Unblest We Rove		
You couldn't stop a lover		
Hughes, <i>Irish Country Songs</i> , v. 2		
A Good Roarin' Fire		
Airy Bachelor, The		
Bard of Armagh, The		
Bonny Bunch of Roses, The		
Cork Leg, The		
County of Mayo, The		
Cruckhaun Finn		
Dark-haired Girl, The		
Dobbin's Flowery Vale		
Draherin-O-Machree		
I Will Walk with My Love		
Kathleen O'More		
Light of the Moon, The		
Lowlands of Holland		
	Banks of Banna, Molly Asthore, Oh! Nevermore; On Music	O'Neill, 128
	Bold Phelim Brady, The Streets of Laredo	
	The Ship of Patrick Lynch	
		Joyce, 214

Magpie's Nest, The  
 Maid with the Bonny Brown Hair, The  
 Monday, Tuesday  
 Norah O'Neale  
 Skibbereen  
 Slaney Side, The  
 Hughes, *Irish Country Songs*, v. 3  
 An Irish Elegy  
 Drinaun Donn, The

Gallows Tree, The  
 I'm Not Myself At All  
 Johnny, I Hardly Knew Ye!  
 Leprehaun, The  
 Oh, Breathe Not His Name  
 Red-Haired Man's Wife, The  
 Rich and Rare  
 Roisin Dubh  
 Savourneen Deelish  
 Shule Agra

Hughes, *Irish Country Songs*, v. 4  
 A Young Maid Stood In Her Father's Garden  
 Black Ribbon Band, The  
 Bold Tenant Farmer, The  
 Dear Irish Boy, The  
 Dingle Puck-Goat, The

Dia Luain, Dia Mairt

An Droighnean Donn, The Sloe Bush

In a Shady Nook One Moonlit Night

The Summer is Coming

Bunting 1796  
 O'Neill, 309  
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 Shule aroon, Alone in Crowds to  
 Wander On, I Wish I Were on Yonder  
 Hill, I Wish I Was by That Dim Lake

Fenians of Cahirciveen, The  
 Green Grows the Laurel  
 Hounds of Filemore, The  
 I Have a Bonnet Trimmed with Blue  
 I'm a Decent Good Irish Body  
 I'm In Arrears  
 Innisfree  
 Johnny Doyle  
 Little Black Rose, The  
 Lovely Mollie  
 My Blue-Eyed Mountain Queen  
 My Bonny Labouring Boy  
 My Brown-haired Boy (Buachaillín Donn)  
 Oh Father, Father, Build Me a Boat  
 Oh, Limerick is Beautiful  
 Old Turf Fire, The  
 Phillippine Soldier, The  
 She Lived Beside the Anner  
 Star of the County Down, The  
 Tigaree Torum Orum  
 Top of Inny's Side, The  
 Where the Grass Grows Green  
  
 Macmillan, *The Blacksmith*  
 Moeran, *Songs from County Kerry*  
 Dawning of the Day, The  
 Kitty, I am in Love with You  
 Lost Lover, The  
 Murder of Father Hanratty, The  
 My Love Passed Me By

Petrie, 694

Roving Dingle Boy, The	
Tinker's Daughter, The	
<i>Moffat, Minstrelsy of Ireland</i>	
A Baby Was Sleeping, Its Mother Was Weeping	The Angels' Whisper
A Long Farewell I Send To Thee	Farewell to the Maig
Amber Hair'd Nora	
Arise from Thy Slumbers	
As a Beam O'er the Face of the Waters	The Young Man's Dream
As Beautiful Kitty	Kitty of Coleraine
As I Gaed o'er the Highland Hills	Peggy Bawn, The Song of Inisfail (Moore)
As I Went a Walking One Morning In Spring	I'm a Poor Stranger and Far from My Own
As Jack the Jolly Ploughboy	
As Slow Our Ship	The Girl I Left Behind Me, An Spailin Fanach
As When the Softly Blushing Rose	Mild Mabel Kelly
At Early Dawn	The Dawning Of The Day
At The Yellow Boreen	Molly, My dear
Avenging and Bright	Cruachan na Feinne
Beauing, Belling, Dancing, Drinking	The Rakes Of Mallow
Beautiful And Wide Are The Green Fields Of Erin	The Fair Hills Of Holy Ireland
Before the Sun Rose At Yester Dawn	Pulse of My Heart
Bright Fairies By Glengariff's Bay	The Invocation
Bright Red Is the Sun on the Waves of Lough Sheelin	The Flower Of Finae
Bright Sun, before Whose Glorious Ray	Irish War Song
By The Feall's Wave Benighted	Desmond's Song
Come Buy My Nice Fresh Ivy	The Holly And Ivy Girl
Come In the Evening	The Welcome

Come O'er the Sea Come Rest in This Bosom Day Went Down, The Days Are Gone When Beauty Bright, The Dear Erin How Sweetly Dear Harp of My Country	Cuishle Mo Chroi  Last Lay of The Dying Bard, The Love's young dream  The Farewell to My Harp, New Langolee
Dew Each Trembling Leaf Enwreath'd, The Did You Hear of the Widow Malone Down by the Sally Gardens Droop All the Flowers In My Garden Earth Is Fair Around Us, The Erin! The Tear and the Smile In Thine Eyes	My Rose  Aileen Aroon, Eilionoir a Ruin, Eibhleen a ruin, Robin Adair Cummilum
Fairest Put On Awhile Fairies Are Dancing, The Far In the Mountains with You Farewell! But Whenever You Welcome the Hour Farewell for I Must Leave Thee Fill the Bumper Fair First Day Of Spring In The Year Ninety Three, The Fly Not Yet Forget Not the Field Go Where Glory Waits Thee Gold Rain Of Eve Was Descending, The	Moll Roone The Wearing Of The Green Bob and Joan Hunting Song, The Planxty Kelly The Lamentation of Aughrim Maid of the Valley The cailin deas, The Pretty Girl Milking Her Cow
Had You Seen My Sweet Coolin Harp That Once Thro' Tara's Halls, The Has Sorrow Thy Young Days Shaded	Gramachree, Molly my Treasure Sly Patrick

## Have You Been At Carrick

# Have You Gazed At Shane Glas

# He Came From the North

# Hear Me But Once

## Her Hair Was Like the Beaten Gold

## Here We Dwell

His Kiss Is Sweet, His Word Is Kind

## How Dear to Me the Hour

# How Dimm'd Is the Glory That Circled the Gael

# How Sweet the Answer Echo Makes

# Hush Baby Mine, and Weep No More

# I Am a Wand'ring Minstrel Man

# I Dream of You in the Flowering Time

# I Grieve When I Think on the Dear Happy Days

# I Groan as I Put My Nets Away

I Knew By the Smoke That So Gracefully Curl'd

# I Love My Love In the Morning

# I Love To Wander When the Day Is O'er

# I Once Lov'd a Boy

## I Once Was a Guest at a Nobleman's Wedding

# I Saw from the Beach

# I Saw Thy Form

# I Wish I Were on Yonder Hill

# I Would Not Give My Irish Wife

I'll Not Reveal My True Love's Name

# The Man Of The North Country

# Love and The Novice, Cean Dubh Deelish

## The Boatman of Kinsale

The Twisting of the Rope  
Joyce, 400; Bunting 1796

## Lament for Ireland

## Brideen Ban Mo Store

# A Summer Love Dream

Draherin O Machree

# Song of an Island Fisherman

Miss Molly

Domhnall, Donnel O'Greadh

# Shule aroon, Alone in Crowds to

# Wander On, I Wish I Was by That Dim Lake

Joyce, 400; Bunting 1796

I'll Put You Myself, My Baby, To Slumber	The Rose Tree
I'll Sing My Children's Death Song	The Winnowing Sheet, Newcastle Air
I'd Mourn the Hopes That Leave Me	
If Thou'lt Be Mine	
In a Cradle Bright and Golden	The Leprehaun
In a Shady Nook One Moonlight Night	
In a Valley Far Away	I'd Wed If I Were Not Too Young
In Holiday Gown	
In This Calm Sheltered Villa	O Southern Breeze
It Chanced When I Was Walking	Wanderer's Return, The
I've a Secret to Tell Thee	The Battle of the Boyne
I've Come unto My Home Again	If the Sea Were Ink
July the First in Oldbridge Town	Nora Creina
Lay His Sword By His Side	The Little Red Fox, An Maidrin Ruadh Petrie, 1491
Lesbia Hath a Beaming Eye	
Let Erin Remember the Days of Old	
Let the Farmer Praise His Grounds	The cruiskeen lawn
Like the Bright Lamp	Erin! Oh, Erin
Long Long Have I Wandered In Search of My Love	The Dark Fairy Rath
Minstrel Boy, The	The Moreen
My Bonny Cuckoo	Bunting 1840
My Celia Smiling Gladness	Little Celia Connellan
My Countrymen, Awake, Arise	
My Gentle Harp	The caoine or dirge
My Home's On The Mountain	Fairy Haunts
My Love She Was Born in The North Countrie	
My Love Still I Think that I See Her	

My Love's The Fairest Creature			
Nay, Tell Me Not Dear			
Night Was Still, The			
No Not More Welcome			
Now Let Me Alone, Though I Know You Won't			
O Bay of Dublin			
O Haste and Leave This Sacred Isle			
O Love Is the Soul of a Neat Irishman			
O, Wearily, Wearily Lags the Day			
Och Girls Did You Ever Hear			
Och Hone ! Oh, What Will I Do?			
Of All the Fish That Roam The Sea			
Oft in the Stilly Night			
Oh! 'Tis Sweet To Think			
Oh! Arranmore			
Oh! Blame Not the Bard			O'Neill, 336; Bunting 1796
Oh! Breathe Not His Name			
Oh! Did You Not Hear of Kate Kearney?			
Oh! Had We Some Bright Little Isle			
Oh! Irishmen! Never Forget			
Oh! Love Is A Hunter Boy			
Oh! My Sweet Little Rose			
Oh! Proud Were The Chieftains Of Green Innisfail			
Oh! The Boys Of Kilkenny			
Oh! The Marriage			
Oh, Dark Sweetest Girl			
Oh, Deep in My Soul Is My Paistheen Fion			
Dennis, Don't Be Threatening			Bunting 1796
Barney O'Hea			
St Senanus and the lady			
A Sprig of Shillelah			
Katey's Letter			
Molly Carew			
Herring the King			
Killdroughalt Fair			
Kitty Tyrrel			
The Brown Maid			O'Neill, 154; Bunting 1797
Shiela na guira			
Our Own Little Isle			
Roisin Dubh			
Peggy Browne			



Oh, Did You Ne'er Hear of the Blarney	The Dear Irish Boy	
Oh, for the Swords of Former Time!	Rory O'More	
Oh, I'm Not Myself at All	Moll Roe in the Morning	
Oh, Weary's On Money		
On The Green Hills Of Ulster	For Ireland I'd not tell her name	
One Bumper at Parting	The Graceful Maiden	
One Clear Summer Morning, Near Blue Avonree	Mary of Limerick Town	
One Eve As I Happen'd to Stray		
One Morn When Mists Did Hover		
One Morning In July	Annie dear	
One Night In My Youth		
One Sunday After Mass		
Our Mountain Brooks Were Rushing		
Peacefully My Baby, Sleep		
Pigeons Coo, The	Cormac Oge	Bunting 1797
Remember the Glories of Brien the Brave	Molly Macalpin	
Remember Thee	Castle Tirowen	Bunting 1798
Rich and Rare Were the Gems She Wore	The Summer is Coming	
Saint Patrick Was a Gentleman		
She Is Far from the Land	Open the Door Softly, The Fortune Teller, Down in the Valley, Come Meet Me	
	The Green Woods of Truigha	
Silence Is In Our Festal Halls		
Silent Bird Is Hid In the Boughs, The		
Silent, O Moyle Be the Roar of Thy Water	The Song of Fionmuala	
Sleep on, For I Know Tis of Me You Are Dreaming		
Speed Thy Flight		
Sweet Babe, a Golden Cradle Holds Thee		
There Are Flowers In the Valley	Young Kate of Kilcummer	

There Are Sounds of Mirth	The Priest in His Boots
There Blooms a Bonnie Flower	Heather Glen, The
There Came to the Beach	Savourneen Deelish, I Saw From the Beach, Miss Molly; Tis gone, and forever,
There Is A Gentle Gleam	Meeting Of the Waters, The
There Is Not In the Wide World	Nelly My Love and Me
There's a Beech Tree Grove By the River Side	The Green Shamrock
There's a Colleen Fair As May	
There's a Dear Little Plant	
This Rock That Overhangs the Foam	
Tho Dark Are Our Sorrows	Farewell
Tho' Dark Fate Hath 'Reft Me	The Coolun
Tho' the Last Glimpse of Erin	
Thou Bidst Me Sing	The red hair'd man's wife
Though Full as Twill Hold of Gold	
Thy Welcome, O'Leary	Pease Upon a Trencher
Time I've Lost In Wooing, The	
Tis Believed that This Harp	Ballinderry and Cronan
Tis Pretty to Be in Ballinderry	
Tis Pretty to See the Girl of Dunbwy	Groves of Blarney
Tis the Last Rose of Summer	Father O'Flynn
To Dhrink Wid the Devil, Though May Be Hilarious	Fág an Bealach
To Ladies' Eyes	
Twas Early One Morning	Barney Brallaghan's Courtship
Twas on a Windy Night	The Song of the Woods
Twas One of Those Dreams	Garyone, Garyowen
We May Roam through This World	Spring Song, to Ireland
Weep No More	

When Cold in the Earth	Limerick's Lamentation	
When First I Saw Sweet Peggy	The Low-Backed Car	O'Neill, 335; Bunting
When He Who Adores Thee	The Fox's Sleep	1796
When in Death I Shall Calm Recline	The Legacy, The Bard's Legacy	
When Summer Come		
When Thou Art Nigh		
When Through Life Unblest We Rove	Banks of Banna, Molly Asthore, Oh!	O'Neill, 128
When'er I See Those Smiling Eyes	Nevermore; On Music	
While Gazing on the Moon's Light	Father Quinn	
Why Liquor of Life, Do I Love You So?	Oonagh	
Widow Machree, It's No Wonder You Frown		
Winter It Is Past, The	Sweet Kitty Magee	
With Cheeks as Bright as Roses	The Groves of Blarney, The Bells of	
With Deep Affection	Shandon	
Would God I Were the Tender Apple Blossom	Londonderry Air	
Wreathe the Bowl	Nora Kista	
Wren, The	Wren Boy's Song, The	
Ye Dark Hair'd Youths	Bumper Squire Jones	
Ye Good Fellows All	Ballinamona oro	
You Know I'm Your Priest	Were I a Clerk	
You Remember Ellen	The Dandy O	
Young May Moon, The		
Young Rory O'More		
Nelson, <i>Four Irish Songs for Soprano, Horn, and Piano</i>		
Linking O'er the Lea		
Lovely Armony		

Lovely Jimmie	
Poor Auld Ass	
Nelson and Clifford, <i>An Irish Folksinger's Album</i>	
Bonnie Green Tie	
Factory Girl, The	The Bold Fenian Men
Glenswilly	
Lovely Jimmie	
Mr. Maguire	
Ned of the Hill	
Poor Auld Ass	
Rambling Irishman, The	
Pratley, <i>Six Irish Songs</i>	
Gartan Mother's Lullaby, The	
Last Rose of Summer, The	Tis the Last Rose of Summer, Sad and Luckless Was the Season In a Shady Nook One Moonlit Night
Leprechaun, The	
Little Rose of Gartan, The	
My Lagan Love	
She Moved through the Fair	
Quilter, <i>The Arnold Book of Old Songs</i>	
Believe Me, if All Those Endearing Young Charms	My Lodging Is on the Cold Ground Thady, You Gander
Oh, 'tis sweet to think	
Shaw, <i>Songs of Britain</i>	Lough Sheeling, or Come, Rest on this Bosom
Adieu, My Loved Harp	
Chapter of Kings, The	Cuishle Mo Chroi
Come O'er the Sea	Daniel the Worthy
Dear Harp of Erin	Planxty Kelly
Elfin Fairies, The	

Emigrant, The	Gudeshin denteshin	
Far, Far from my Country		
Green Bushes, The		
Kitty of Coleraine		
Molly, My Dear	Miss Molly, or I Saw From The Beach	
My Bonny Cuckoo		Bunting 1840
Nature's Harp	The Brown Irish Girl, or By That Lake, Whose Gloomy Shore	
Oh Where's the Slave?	Sios agus Suas Liom	
Old Farmer's song, The	The Sixpence, It is Not the Tear	
Pretty Girl Milking Her Cow, The		
Rich and Rare	The Summer is Coming	Bunting 1796
Tho' the Last Glimpse of Erin	The Coolun	
Somervell, <i>Songs of the Four Nations</i>		
Barney Brallaghan	My Wife is Sick	
Castle of Dromore	Drimin Dubh	
Drimin Duh	Gaol of Clonmel	
Gaol of Clonmel, The		
Gentle Maiden, The	Kathleen ni Hoolhaun	Neal, 22
Kathleen Ni Hoolhaun		
Kitty Magee	The Little Stack of Barley	
Little Mary Cassidy	Shule aroon, Alone in Crowds to	O'Neill, 59-60; Joyce, 237
Shule Agra	Wander On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	
Snow-Breasted Pearl, The		
Tree in the Wood, The		

When in Death I Shall Calm Recline  
Wild Hills of Clare, The  
Yellow Boreen, The  
Stanford, *Songs of Erin*

Alarm, The  
Alone, All Alone  
Away to the Wars  
Beautiful City of Sligo, The  
Black Phantom, The  
Blackbird and the Wren, The  
Bower In My Breast, The  
Changing Her Mind  
Clare's Dragoons  
County of Mayo, The  
Daughter of the Rock, The  
Death of General Wolfe, The  
Death of Oscar, The  
Eva Toole  
Falling Star, The  
Farewell Now, Miss Gordon  
Heroes of the Sea, The  
I Pray You Be Patient  
I Shall Not Die for Love of Thee  
  
Killarney Hunt, The  
King's Cave, The  
Kitty of the Cows  
Leafy Cool-Kellure, The  
Like a Ghost I Am Gone

The Legacy, The Bard's Legacy  
Lament of William McPeter

Leatherbags Daniel

When You Go to the Battle

I Once Loved a Boy

Vive la!

The Ship of Patrick Lynch  
Sir Muddin dum da man

The Dirge of Ossian

Caoine

The Giolla Gruma  
The Black-Haired Maid of the Valley

Arran boatsong

The White-breasted Boy  
I Will Raise My Sail Black

Like a Stone in the Street	
Lost Light of My Eyes	
Lovely Anne	
Lullaby	
Marching to Candahar	
Mary, What's the Matter?	
Melody of the Harp, The	
More of Cloyne	
My Garden at the Back	
O'Donnell's March	
Oh! My grief!	
One At a time, or Daniel Whitty	
Only One For Me, The	
Querne Tune, The	
Reaper's Revenge, The	
Remember the Poor	
Riddle, The (Spinning Wheel Song)	
Roddy More, the Rover	
Sailor's Bride, The	
Since We're Apart	
Song of the Fairy King, The	
Song of the Rose, The	
Songs Erin Sings, The	
Stolen Heart, The	
Stratagem, The	
Trottin to the Fair	
Reynard on the Mountain High	
The Brown Little Mallet	
She Hung Her Petticoat up to Dry	
The Only King	Homcastle's Irish Entertainment
At the Brink of the White Rock	
I Send You the Floating Tribute	
The Brisk Young Barber	
The Kerry Boys	
The Song of Una	
A Tune Is More Lasting than the Song of the Birds	
Smah dunna hoo	
Zamba opa	
Will You Take a Flutter?	

After the Battle  
 And Doth Not a Meeting Like This  
 As a Beam O'er the Face of the Waters  
 As Slow Our Ship Her Foamy Track  
  
 As Vanquished Erin  
 At the Mid Hour of Night  
 Avenging and Bright  
 Before the Battle  
 Come O'er the Sea  
 Come Rest in This Bosom  
 Come, Send Round the Wine  
  
 Dear Harp of My Country  
  
 Desmond's Song  
 Dream of Those Days, The  
 Drink of This Cup  
 Drink to Her  
 Echo  
 Erin! The Tear and the Smile in Thine Eyes  
 Erin! Oh Erin  
  
 Fairest Put on Awhile  
 Farewell! But Whenever You Welcome the Hour  
 Fill the Bumper Fair

Thy Fair Bosom  
  
 The Young Man's Dream  
 The Girl I Left Behind Me, An Spailin  
 Fanach  
  
 Molly, My dear  
 Cruachan na Feinne  
  
 Cuishle Mo Chroi  
  
 Thugamar Fein an Samhradh, We  
 Brought the Summer with Us  
 Bunting 1796, Petrie, 502;  
 Antráin Muige Seóla, 36  
  
 The Farewell to My Harp, New  
 Langolee  
  
 I Love you Above All the Rest  
 Paddy O' Rafferty  
 Heigho! My Jackie  
 The Wren  
 Aileen Aroon, Eilionoir a Ruin,  
 Eibhleen a ruin, Robin Adair  
 Tá mé i mo chodhladh: A Soft Mild  
 Morning, I Am Asleep and Don't  
 Waken Me  
 Cummilum  
 Moll Roon  
 Bob and Joan



Fly Not Yet	Planxty Kelly	
Forget Not the Field	The Lamentation of Aughrim	
Fortune Teller, The	Down in the Valley, Come Meet Me; Open The Door Softly	
	Renardine	
From This Hour the Pledge is Given	Maid of the Valley	
Go Where Glory Waits Thee	Gramachree, Molly my Treasure	
Harp That Once Through Tara's Halls, The	Sly Patrick	
Has Sorrow Thy Young Days Shaded	The Twisting of the Rope	Joyce, 400; Bunting 1796
How Dear to Me The Hour When Daylight Dies		
How Oft Has the Banshee Cried	The Dear Black Maid	Bunting 1796
I Saw from the Beach	Miss Molly	
I Saw Thy Form In Youthful Priming	Domhnall, Donnel O'Greadh	
I Wish I Was by That Dim Lake	Shule, Alone in Crowds to Wander On, I Wish I Were on Yonder Hill	
	The Rose Tree	
I'd Mourn the Hopes That Leave Me	The Winnowing Sheet, Newcastle Air	
If Thou'lt Be Mine		
Ill Omens	Kitty of Coleraine	
In the Morning of Life	The Little Harvest Rose	Bunting 1796
Irish Peasant To his Mistress, The	I Once Had a True Love	
It is Not the Tear, At this Moment Shed	The Sixpence	
I've a Secret to Tell Thee	O Southern Breeze	
Lay His Sword By His Side	If the Sea Were Ink	
Legacy, The	The Bard's Legacy, When in Death I Shall Calm Recline	
	Nora Creina	
Lesbia Hath a Beaming Eye	The Little Red Fox, An Mairín Ruadh	Petrie, 1491
Let Erin Remember the Days of Old		

Love and the novice Love's Young Dream Meeting of the Waters, The Minstrel Boy, The Mountain Sprite, The	Black-headed Deary The Old Woman The Old Head of Dennis The Moreen	O'Neill, 526
My Gentle Harp! Once More I waken Nay, Tell Me Not Ne'er Ask the Hour	The caoine or dirge Dennis, Don't Be Threatening My Husband's a Journey to Portugal Gone	Bunting 1796
Night Dance, The No, Not More Welcome O Think Not My Spirits O'Donoghue's Mistress Oh Banquet Not Oh for the swords Oh! Arranmore Oh! Blame Not the Bard	The Nightcap Luggelaw John O'Reilly the Active The Little and Great Mountain Planxty Irwin  Killdroughalt Fair Kitty Tyrrel	Petrie, 712; O'Neill, 138      O'Neill, 336; Bunting 1796
Oh! Breathe Not His Name	The Brown Maid	O'Neill, 154; Bunting 1798
Oh! Doubt Me Not Oh! Had We Some Bright Little Isle Oh! The Sight Entrancing Oh, Could We Do With this World of Ours Oh, Where's the Slave Oh, Ye Dead! On Music One Bumper at Parting Origin of the Harp, The	Yellow Wat and the Fox Shiela na guira Planxty Sudley Basket of Oysters Down Beside Me  The Banks of Banna Moll Roe in the Morning	

Prince's Day, The	St. Patrick's Day	
Quick! We Have But a Second	Paddy O'Snap	
Remember the Glories of Brien the Brave	Molly Macalpin	Bunting 1798
Remember Thee	Castle Tirowen	
Rich and Rare	The Summer is Coming	Bunting 1797
Sail On, Sail On	The Humming of the Bars	
Shall the Harp Then Be Silent?	Macfarlane's Lamentation	
She is Far From the Land	Open the Door Softly, The Fortune Teller, Down in the Valley, Come Meet Me	
She Sung of Love	The Munster Man	
Silence Is in Our Festal Halls	The Green Woods of Truigha	
Sing, Sing, Music Was Given	Humours of Ballymaguiry, Old Langolee	O'Neill, 247
Sing, Sweet Harp, Oh Sing To Me		
Song of Fionnula, The		
Song of Innisfail	Peggy Bawn	
Song of O'Ruark, The	The Pretty Girl Milking, The cailín deas	
Song of the Battle Eve	The cruiskeen lawn	
St. Senanus and The Lady	The Brown Thorn	
Sublime Was the Warning Which Liberty Spoke	The Black Joke	
Sweet Innisfallen	The Captivating Youth	
Take Back The Virgin Page		
Thee, Thee, Only Thee		
There Are Sounds of Mirth		
They Know Not My Heart	The Priest in His Boots	
They May Rail at This Life	Coulin das	
This Life Is All Chequered with Pleasures and Woes	The Bunch of Green Roses	

Though Humble the Banquet Though the Last Glimpse of Erin Time I've Lost in Wooing, The Tis Gone, and Forever	Farewell, Eamon The Coulin Pease upon a Trencher Savourneen Deelish, I Saw From the Beach, Miss Molly Thady, You Gander Groves of Blarney Fág an Bealach The Song of the Woods Planxty O'Reilly, The Wandering Bard
Tis Sweet to Think Tis the Last Rose of Summer To Ladies' Eyes Twas One of Those Dreams Wandering Bard, The	
We May Roam Through This World Weep On, Weep On What the Bee Is to the Flow'ret	Garyone, Garyowen The Song of Sorrow The Yellow Horse, The Yellow Garren
When Cold in the Earth When First I met Thee When He Who Adores Thee	Limerick's Lamentation O Patrick Fly From Me The Fox's Sleep
Whene'er I See Those Smiling Eyes While Gazing on the Moon's Light While History's Muse Wine Cup is Circling, The Yes, Sad One of Sion You Remember Ellen Young May Moon, The	Father Quinn Oonagh Paddy Whack Michael Boy I would Rather than Ireland Were I a Clerk The Dandy O!
<i>Wood, Anglo-Irish Folk Songs</i> A Braid Valley Love-Song Funny Wee Man, The	
	O'Neill, 335; Bunting 1796
	Joyce, 153

It's Nae the Could Wind	The Croppy Boy	Petrie, 605, 606; Joyce, 141
Molly Asthoreen		
Newcastle Fair		Petrie, 447
Your Milkin' Days Are Over	The Winnowing Sheet	
Wood, <i>Irish Folk Songs</i>	The Rambling Reaper	Joyce, 271
Beside the River Lournie		
Blackberry Blossom, The		
Blackbird and the Thrush, The		
Brave Irish Lad, The		
Come Sit Down Beside Me		
Credhe's Lament for Cail		
Cuckoo Madrigal, The		
Darby Kelly		
For I Had a Spirit Above My Degree	A Little Hour before Day	
Hey Ho, The Morning Dew	The Cobbler of Castleberry	
I'd Roam the World Over With You		
I'm the Boy for Bewitching Them		
Jug of Punch, The		
Kerry Cow, The	The Robber	
Lost Child, The	The Spotted Cow	
Love At My Heart		
Magic Mist, The	Daniel the Worthy	
Merchant's Daughter, The		
O Love, 'Tis A Calm Starry Night		
Over Here		
Sentry Box, The		
Song of Niamh and the Golden Tresses, The	The Wicked Kerryman	
Song of the Woods, The		

They Know Not My Heart	Coolon Das	
When We Were Boy And Girl	Nancy Vernon	
Wood, <i>Seven Irish Folk Songs</i>		
Battle-Eve of the Brigade, The	Contented I Am	Petrie, 36
Curly Locks		
Drinaun Dhun, The	An Droighnean Donn, The Sloe Bush	
His Home And His Own Country	All Alive	
Oh, The Marriage	The Swaggering Jig	Joyce, 330
Oliver's Advice		Joyce, 112
Sho-ho, or Lullaby		

**APPENDIX C:**  
**ALL ARRANGEMENTS OF THOMAS MOORE IRISH MELODIES**

<b>Song Title:</b>	<b>Alternate Title:</b>	<b>Collections Containing at Least One Version of this Melody:</b>
After the Battle	Thy Fair Bosom	Stanford
Alone in Crowds to Wander On	Shule aroon, Shule agra, I wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	Ditson, Stanford, Hughes v. 3, Cole, Somervell, Moffat, Hoekman
And Doth Not a Meeting Like This		Ditson, Stanford
As A Beam O'er the Face of the Waters	The Young Man's Dream	Ditson, Moffat, Stanford
As Slow Our Ship Her Foamy Track	The Girl I Left Behind Me, An Spáilin Fanach	Ditson, Moffat, Stanford, Friel
As Vanquished Erin	The Boyne Water	Ditson, Stanford
At the Mid Hour of Night	Molly, My Dear	Ditson, Britten, Stanford
Avenging and Bright	Cruachan na Feinne	Ditson, Moffat, Friel, Britten, Stanford
Before the Battle	The Fairy Queen, by the Hope Within Us Springing	Stanford
Believe Me, if All Those Endearing Young Charms	My Lodging Is on the Cold Ground	Ditson, Quilter
Bendemeer's Stream		Cole
By That Lake, Whose Gloomy Shore	The Mountains of Mourne	Ditson
By the Feal's Wave benighted	The Brown Irish Girl	Moffat
By the Hope Within Us Springing		Ditson
Come O'er the Sea	The Fairy Queen, Before the Battle	Ditson, Shaw, Moffat, Stanford
Come, Rest on This Bosom	Cuishle Mo Chroi	Ditson, Moffat, Stanford
Come, Send Round the Wine	Lough Sheeling	Ditson, Stanford, Beethoven
	Thugamar Fein an Samhradh, We brought the summer with us	
Come, Take Thy Harp		Ditson
Dawning of Morn, The	The Market Stake	Ditson
Days are Gone When Beauty Bright, The	Love's Young Dream	Moffat
Dear Harp of My Country	The Farewell to my Harp, New Langolee	Ditson, Moffat, Britten, Stanford

Desmond's Song			Ditson, Stanford
Dream of Those Days, The	I Love you Above All the Rest		Stanford
Drink of This Cup	Paddy O'Rafferty		Ditson, Stanford, Beethoven
Drink to Her	Heigh-ho! My Jacky!		Ditson, Stanford
Echo	The Wren, How Sweet the Answer the Echo Makes		Stanford, Britten, Moffat
Erin! Oh Erin!	Ta me I mo chodhladh, A soft mild morning, I Am Asleep and Don't Waken Me		Ditson, Stanford
Erin! The Tear and the Smile in Thine Eyes	Aileen Aroon, Eilionoir a Ruin, Eibhleen a ruin, Robin Adair, also in The Beggar's Opera		Ditson, Moffat, Stanford, Beethoven
Eveleen's Bower	The Pretty Girl of Derby, O! The Wandering Minstrel		Ditson, Beethoven
Fairest Put on Awhile	Cummilum		Stanford, Moffat
Farewell! But Whenever You Welcome the Hour	Moll Rooney		Ditson, Moffat, Cole, Stanford
Fill The Bumper Fair	Bob and Joan		Ditson, Moffat, Stanford
Fly Not Yet	Planxty Kelly, The Elfin Fairies		Ditson, Moffat, Stanford, Shaw, Beethoven
Forget Not the Field	The Lamentation of Aughrim		Stanford, Moffat, Ditson
Fortune Teller, The	Down in the Valley, Come Meet Me; Open The Door Softly		Ditson, Stanford
From This Hour the Pledge is Given	Renardine		Ditson, Stanford, Hughes, vol. 1
Go Where Glory Waits Thee	Maid of the Valley, Oh! Thou Hapless Soldier		Ditson, Stanford, Moffat, Beethoven
Harp That Once Through Tara's Halls, The	Gramachree, Molly my treasure		Ditson, Stanford, Moffat
Has Sorrow Thy Young Days Shaded Hear Me But Once	Sly Patrick		Ditson, Stanford, Moffat Moffat
Here We Dwell in Holiest Bowers	Love and The Novice, Cean Dubh Deelish		Ditson, Moffat
How Dear to Me the Hour When Daylight Dies	The Twisting of the Rope		Ditson, Stanford, Moffat



How Oft Has the Banshee Cried	The Dear Black Maid	Ditson, Stanford
How Sweet the Answer Echo Makes	The Wren, The Echo	Moffat, Britten, Stanford
I Knew by the Smoke That So Gracefully Curl'd	The Woodpecker	Moffat
I Saw from the Beach	Miss Molly	Ditson, Stanford, Moffat
I Saw Thy Form in Youthful Prime	Domhnall	Ditson, Moffat, Stanford
I Wish I Was by That Dim Lake	Shule aroon, Shule agra, Alone in Crowds, I Wish I Were on Yonder Hill	Ditson, Stanford, Hughes v. 3, Cole, Somervell, Moffat, Hoekman
I Wish I Were on Yonder Hill	Shule aroon, Shule agra, Alone in Crowds, I wish I was by That Dim Lake	Ditson, Stanford, Hughes v. 3, Cole, Somervell, Moffat, Hoekman
I'd Mourn the Hopes That Leave Me	The Rose Tree	Ditson, Stanford, Moffat
If Thou Wilt Be Mine	The Winnowing Sheet, Newcastle Air	Ditson, Stanford, Moffat, Wood Anglo
Ill Omens	Kitty of Coleraine	Stanford, Moffat, Shaw
In The Morning of Life	The Little Harvest Rose	Ditson, Stanford
Irish Peasant To his Mistress, The	I Once Had a True Love	Stanford
It Is Not the Tear, At This Moment Shed	The Sixpence, An Irish Elegy, The Old Farmer's Song	Ditson, Stanford, Hughes v. 3, Shaw
I've a Secret To Tell Thee	Oh Southern Breeze	Ditson, Stanford, Moffat
Lay His Sword By His Side	If the Sea Were Ink	Ditson, Stanford, Moffat
Legacy, The	The Bard's Legacy, When in Death	Ditson, Stanford, Somervell, Moffat
Lesbia Hath a Beaming Eye	Nora Creina, Save me from the Grave and Wise	Ditson, Stanford, Moffat, Beethoven
Let Erin Remember the Days of Old	The Little Red Fox/An Maidrin Ruadh	Ditson, Moffat, Stanford, Cole, Friel
Like the Bright Lamp	Erin oh Erin	Moffat
Love and the Novice	Black-headed Deary	Stanford
Love's Young Dream	The Old Woman	Ditson, Stanford
Meeting of the Waters, The	The Old Head of Dennis, There is not in this Wide World	Ditson, Stanford, Moffat
Minstrel Boy, The	The Moreen	Ditson, Stanford, Moffat, Britten

Mountain Sprite, The	The Mountain Sprite	Ditson, Stanford
My Gentle Harp! Once More I Waken	The caoine or dirge	Stanford, Ditson, Friel, Moffat
Nay, Tell Me Not	Dennis, Don't Be Threatening	Ditson, Stanford, Moffat
Ne're Ask the Hour	My Husband's a Journey to Portugal Gone	Ditson
Newcastle Fair	The Winnowing Sheet, If Thou Wilt be Mine	Ditson, Stanford, Moffat, Wood Anglo
Night Closed Around	After the Battle, Thy Fair Bosom	Ditson, Stanford
Night Dance, The	The Nightcap	Ditson, Stanford
No! Not More Welcome	Luggelaw	Ditson, Moffat, Stanford
O Ye Dead	Plough Tune	Ditson, Stanford
O'Donoghue's Mistress	The Little and Great Mountain	Stanford
Oft in the Stilly Night		Ditson, Cole, Britten
Oh Banquet Not	Planxty Irwin	Stanford
Oh for the Swords		Stanford
Oh! Arranmore	Killdroughalt Fair	Stanford, Moffat
Oh! Blame Not the Bard	Kitty Tyrrel	Ditson, Stanford, Moffat
Oh! Breathe Not His Name	The Brown Maid, The Soldier in a Foreign Land	Ditson, Stanford, Moffat
Oh! Could We Do with This World of Ours	Basket of Oysters	Ditson, Stanford
Oh! Doubt Me Not	Yellow Wat and the Fox	Ditson, Stanford
Oh! For the Swords of Former Time!		Ditson, Moffat
Oh! Had We Some Bright Little Isle	Shiela na guira	Stanford, Moffat
Oh! Haste and Leave This Sacred Isle	St Senanus and the lady	Moffat
Oh! Love Is a Hunter Boy		Moffat
Oh! The Sight Entrancing	Planxty Sudley	Ditson, Britten
Oh! The Sight Entrancing	Planxty Sudley	Stanford
Oh! Think Not My Spirits	John O'Reilly The Active	Stanford
Oh! Think Not my Spirits Are Always As Light	John O'Reilly The Active	Ditson
Oh! Tis Sweet to Think	Thady, You gander	Ditson, Moffat, Quilter

Oh! Where's the Slave So Lowly On Music	Sios agus Suas Liom The Banks of Banna, Molly Asthore, When through Life Unblest We Rove	Ditson, Stanford, Shaw Stanford, Ditson, Moffat
One Bumper at Parting Origin of the Harp, The Parallel, The Prince's Day, The Quick! We Have But a Second Remember the Glories of Brien the Brave Remember Thee Rich and Rare Were the Gems She Wore	Moll Roe in the Morning Tis Believed That this Harp I Would Rather than Ireland St. Patrick's Day Paddy Snap Molly Macalpin Castle Tirowen The Summer is Coming	Ditson, Moffat, Stanford Stanford, Moffat Ditson Stanford Ditson, Stanford, Hoekman Ditson, Stanford, Moffat Ditson, Stanford, Moffat Ditson, Stanford, Moffat, Britten, Shaw, Hughes, vol. 3
Rover, The Sail On, Sail On Shall the Harp Then Be Silent? She is Far from the Land She Sung of Love Shule Agra or Shule Aroon	An Spailpin Fanach The Humming of the Ban McFarlane's Lamentation Open The Door The Munster Boy I wish I Were on Yonder Hill, I Wish I Was by That Dim Lake, Alone in Crowds The Green Woods of Truigha Song of Fionnuala, My Dear Eveleen The Old Langlee, Humours of Ballymaguiry	Friel Ditson, Stanford, Britten Ditson, Stanford Ditson, Stanford, Moffat Moore, Stanford Ditson, Stanford, Hughes v. 3, Cole, Somervell, Moffat, Hoekman Stanford, Moffat Ditson, Moffat, Stanford Stanford, Ditson Ditson, Stanford Stanford, Ditson, Moffat Stanford, Ditson, Moffat Ditson
Silence Is in Our festal Halls Silent, O Moyle Sing, Sing, Music Was Given Sing, Sweet Harp, Oh Sing to Me Song of Fionnuala, The Song of Innisfail, The Song of O'Donohue's Mistress Song of O'Ruark, The	Silent, O Moyle Peggy bawn The Little and Great Mountain The Pretty Girl Milking, The Golden Rain of Eve Was Descending, Cailin deas, Would I were But Beethoven, Hoekman That Sweet Linnet	

Song of the Battle Eve	Cruiskeen Lawn, Let the Farmer Praise his Grounds	Ditson, Stanford, Cole, Moffat
St. Senanus and the Lady	The Brown Thorn	Ditson, Stanford
Sublime Was the Warning which Liberty Spoke	The Black Joke	Ditson, Stanford
Sweet Innisfallen	The Captivating Youth	Ditson, Stanford
Take Back The Virgin Page	Dermott	Ditson, Stanford
Thee, Thee, Only Thee		Stanford
There are Sounds of Mirth	The Priest in His Boots	Ditson, Stanford, Moffat
There is Not in the Wide World	The Meeting of the Waters (Moore)	Moffat
They Know Not My Heart	Coolon Das	Ditson, Stanford
They May Rail At This Life		Stanford
This Life Is All Chequered With Pleasures and Woes	The Bunch of Green Roses	Ditson, Stanford
Tho' the Last Glimpse of Erin	The Coolun	Ditson, Stanford, Moffat, Shaw
Tho' Dark Are Our Sorrows	St. Patrick's Day, The Pulse of an Irishman	Ditson, Moffat, Beethoven
Thou Bidst Me Sing		Moffat
Though Humble the Banquet	Farewell Eamon	Ditson, Stanford
Through Erin's Isle	Alley Croker	Ditson
Through Grief and through Danger	I Once Had a True Love	Ditson
Time I've Lost in Wooing, The	Please Upon a Trencher	Ditson, Stanford, Moffat, Cole
Tis Gone, and Forever	Savourneen Deelish, I Saw From the Beach, Miss Molly	Ditson, Stanford, Hughes, vol. 3
Tis Sweet to Think	Thady, You Gander	Stanford, Quilter, Ditson
Tis the Last Rose of Summer	Groves of Blarney	Ditson, Beethoven, Stanford, Moffat, Britten, Cole, Pratley
To Ladies' Eyes	Fag an Bealach	Ditson, Stanford, Moffat
Twas One of Those Dreams	The Song of the Woods	Ditson, Stanford, Moffat

Valley Lay Smiling Before Me, The	The Pretty Girl Milking, The Song of O'Ruark, The Golden Rain of Eve Was Descending, The caillin deas, Would I were But That Sweet Linnet	Ditson, Stanford, Shaw, Moffat, Stanford, Beethoven, Hoekman
Wandering Bard, The	Planxty O'Reilly, The Wandering Bard	Stanford
We May Roam through This World	Garyone	Ditson, Stanford, Beethoven, Moffat
Weep On, Weep On	The Song of Sorrow	Ditson, Stanford
What Life Like That of the Bard Can Be	Planxty O'Reilly, The Wandering Bard	Ditson
What the Bee Is to the Flow'ret	The Yellow Horse	Ditson, Stanford
When Cold in the Earth	Limerick's Lamentation	Ditson, Stanford, Moffat
When First I Met Thee	O Patrick Fly From Me	Stanford
When He, Who Adores Thee	The Fox's Sleep	Ditson, Stanford, Moffat
When in Death I Shall Calm Recline	The Bard's Legacy, The Legacy (Moore)	Somervell, Moffat
When Thou Art Nigh		Moffat
When through Life Unblest We Rove	Banks of Banna, Molly Asthore, Oh! Nevermore, On Music	Ditson, Hughes, Moffat
When'er I see Those Smiling Eyes	Father Quinn	Ditson, Stanford, Moffat
While Gazing on the Moon's Light	Oonagh	Ditson, Stanford, Moffat
While History's muse	Paddy Whack	Ditson, Stanford
Wine-Cup is Circling, The	Michael Boy	Ditson, Stanford
Wreathe the Bowl	Nora Kista	Ditson, Moffat
Yes, Sad One of Sion	I Would Rather than Ireland	Stanford
You Remember Ellen	Were I a Clerk	Ditson, Stanford, Moffat
Young May Moon, The	The Dandy O!	Ditson, Stanford, Moffat

**Beethoven arranged approximately thirty melodies that Thomas Moore included in his *Irish Melodies*. Moore wrote new texts for these melodies and sometimes used different versions of the melodies.**

Beethoven Title:	Other Titles, Including Moore's:	Beethoven Collection:
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Oh! Thou Hapless Soldier	Go Where Glory Waits Thee (Moore)	Beethoven 20 Irische Lieder WoO 153, no. 262
Paddy O' Rafferty	Drink of This Cup (Moore)	Beethoven 20 Irische Lieder WoO 153, no. 262
Sad and Luckless Was the Season	Tis the Last Rose of Summer (Moore), Ned of the Hill, The Groves of Blarney	Beethoven 20 Irische Lieder WoO 153, no. 262
Tis in Vain, for Nothing Thrives	How Dear to Me the Hour (Moore), The Twisting of the Rope	Beethoven 20 Irische Lieder WoO 153, no. 262
Farewell Mirth and Hilarity	Sing, Sing, Music Was Given (Moore), Old Langolee, Humours of Ballymaguiry	Beethoven 20 Irische Lieder WoO 153, no. 262
English Bulls	While History's Muse (Moore)	Beethoven 25 Irische Lieder WoO 152, no. 261
Sweet Power of Song	Rich and Rare Were the Gems She Wore (Moore)	Beethoven 25 Irische Lieder WoO 152, no. 261
Farewell Bliss, and Farewell Nancy	Come Rest in This Bosom (Moore); Adieu, My Loved Harp; Lough Sheeling	Beethoven 25 Irische Lieder WoO 152, no. 261
Our Bugles Sung Truce	Dear Harp of My Country (Moore), New Langolee, The Soldier's Dream	Beethoven 25 Irische Lieder WoO 152, no. 261
The Traugh Welcome	Kitty of Coleraine, Ill Omens (Moore)	Beethoven 25 Irische Lieder WoO 152, no. 261
Dermot and Shelah	Sublime Was the Warning Which Liberty Spoke (Moore)	Beethoven 25 Irische Lieder WoO 152, no. 261
His Boat Comes on the Sunny Tide	In the Morning of Life (Moore), The Little Harvest Rose	Beethoven 25 Irische Lieder WoO 152, no. 261
Thou Emblem of Faith	Yes, Sad One of Sion (Moore), I Would Rather Than Ireland	Beethoven 25 Irische Lieder WoO 152, no. 261
The Elfin Fairies	Planxty Kelly, Fly Not Yet (Moore)	Beethoven Irische Lieder WoO 154, no. 258

O Harp of Erin	The Irish Peasant to his Mistress (Moore), I Once Had a True Love, Through Grief and Through Danger	Beethoven Irische Lieder WoO 154, no. 258
The Farewell Song	The Old Woman, Love's Young Dream (Moore)	Beethoven Irische Lieder WoO 154, no. 258
The Pulse of an Irishman	St. Patrick's Day, The Prince's Dream, Tho' Dark Are Our Sorrows (Moore)	Beethoven Irische Lieder WoO 154, no. 258
Oh! Who, My Dear Dermot	Crooghan a venee, Avenging and Bright (Moore)	Beethoven Irische Lieder WoO 154, no. 258
Put Round the Bright Wine	Chilling o Guiry, Come Send Round the Wine (Moore)	Beethoven Irische Lieder WoO 154, no. 258
Save me from the Grave and Wise	Nora creina, Lesbia Hath a Beaming Eye (Moore)	Beethoven Irische Lieder WoO 154, no. 258
Oh! Would I Were but That Sweet Linnet	The Valley Lay Smiling (Moore), The Pretty Girl Milking, Cailín Deas, The Gold Rain of Eve Was Descending	Beethoven Irische Lieder WoO 154, no. 258
The Hero May Perish	The Fox's Sleep, When He Who Adores Thee (Moore)	Beethoven Irische Lieder WoO 154, no. 258
The Soldier in a Foreign Land	The Brown Maid, Oh! Breathe Not His Name (Moore)	Beethoven Irische Lieder WoO 154, no. 258
He Promised Me at Parting	I'd Mourn the Hopes that Leave Me (Moore), Port Lairge	Beethoven Irische Lieder WoO 154, no. 258
From Garyone, My Happy Home	Garyone, We May Roam Through This World (Moore)	Beethoven Irische Lieder WoO 154, no. 258; also Beethoven 25 Irische Lieder WoO 152, no. 261
Since All Thy vows	Robin Adair, Aileen Aroon, Eilionoir a Ruin, Eibhleén a ruin, Erin! The Tear and the Smile in Your Eye (Moore)	Beethoven Volkslieder WoO 157, no. 259

The Wandering Minstrel	Eveleen's Bower (Moore)	Beethoven Volkslieder WoO 157, no. 259
The Soldier	The Minstrel Boy (Moore), The Moreen	Beethoven Volkslieder WoO 157, no. 259



**APPENDIX D:**  
**ALL SURVEYED MELODIES WITH MULTIPLE SETTINGS, EXCLUDING ARRANGEMENTS OF**  
**MOORE *IRISH MELODIES***

<b>Song Title:</b>	<b>Alternate Titles:</b>	<b>Composer 1, Collection:</b>	<b>Composer 2, Collection:</b>	<b>Composer 3, Collection:</b>	<b>Composer 4, Collection:</b>
"B" for Barney	Barney Ross	Hughes, v. 1	Edmunds		
"Holly and Ivy" Girl, The	The Maid of Wicklow, Come Buy my Nice Fresh Ivy	Friel	Moffat		
Adieu, My Loved Harp	Lough Sheeling; Come, Rest on this Bosom (Moore)	Shaw	see all Moore Arrangements		
Amhrán Dochais	More of Cloyne, Mor Chluana	Claisceadal, v. 2	Stanford Songs of Erin		
An Irish Elegy	It is Not the Tear, The Sixpence	Hughes, v. 3	see all Moore Arrangements	Shaw	
Bard of Armagh, The	The Streets of Laredo, Bold Phelim Brady	Hughes, v. 2	Cole	Friel	
Barney Brallaghan	Barney Brallaghan's Courtship; Twas on a Windy Night	Somervell	Moffat		
Bold Fenian Men, The	The Factory Girl, Down by the Glenside	Cole	Nelson Folksinger's Album		
Bold Phelim Brady	The Bard of Armagh, The Streets of Laredo	Friel	Cole	Hughes, v. 1	
County of Mayo, The	The Ship of Patrick Lynch	Hughes, v. 2	Stanford Songs of Erin		
Croppy Boy, The	It's Nae The Could Wind	Cole	Wood, Anglo- Irish Songs		
Cruiskeen Lawn, The	Let the Farmer Praise his Grounds, Song of the Battle Eve	Cole	see all Moore Arrangements		

Dawning of the Day, The	At Early Dawn	Friel	Moffat, Moeran
Dear Harp of Erin	Daniel the Worthy, Love at my Heart	Shaw	Wood, Irish Folk Songs
Dear Irish boy, The	Oh, Weary's on Money	Hughes, v. 4	Moffat
Down by the Sally Gardens	Down By the Salley Gardens, An Old Song Resung, The Maids of Mourne Shore	Hughes, v. 1	Cole, Britten Moffat Corigliano
Draherin-O-Machree	Jimmy mo mhile Stor	Hughes, v. 2	Moffat
Drinaun Donn, The	An Droighnean Donn, The Sloe Bush, The Drinaun Dhun	Hughes, v. 3	Wood, 7 Irish Folk Songs
Elfin Fairies, The	Planxy Kelly, Fly Not Yet (Moore)	Shaw	see all Moore Arrangements
Factory Girl, The	The Bold Fenian Men, Down by the Glenside	Nelson Folksinger's Album	Cole
Gartan Mother's Lullaby, The	An Smachtín Cron, There Blooms a Bonnie Flower	Hughes, v. 1	Pratley
Heather Glen, The	O hi! Gheo hi!	Friel	Moffat Esposito
I Have a Bonnet Trimmed with Blue		Hughes, v. 4	Claisceadal, v. 2
I Know My Love		Hughes, v. 1	Edmunds
I wish I had the Shepherd's Lamb		Hughes, v. 1	Cole
I'm Not Myself at All		Hughes, v. 3	Moffat
Kitty Magee	Sweet Kitty Magee	Somervell	Moffat
Kitty of Coleraine	Ill Omens (Moore)	Shaw	see all Moore Arrangements

Leprehaun, The	In a Shady Nook one Moonlight Night	Hughes, v. 3	Moffat	Pratley
Let Erin Remember the Days of Old	The Red Fox, An Maidrin Ruadh	Cole	see all Moore Arrangements	
Let the Farmer Praise His Grounds	The cruiskeen lawn, Song of the Battle Eve (Moore)	Moffat	see all Moore Arrangements	
Lilli Burlero	Protestant Boys; Orange and Green Will Carry the Day; Attributed to Purcell, also used by John Gay in <i>The Beggars' Opera</i>	Cole	Edmunds	
Little Red Fox, The	An Maidrin Ruadh, Let Erin Remember the Days of Old (Moore)	Friel	Hughes, v. 4	see all Moore Arrangements
Little Rose of Gartan, The		Hughes, v. 1	Pratley	
Lowlands of Holland, The		Hughes, v. 2	Harty Three Irish Folksongs	
Molly, My Dear	Savourneen Deelish, I Saw From the Beach, Miss Molly; Tis gone, and forever	Shaw	see all Moore Arrangements	
Monday, Tuesday	Dia Luain, Dia Mairt	Hughes, v. 2	Cole	
My Bonny Cuckoo		Shaw	Moffat	
My Lagan Love		Harty	Pratley	
Newcastle Fair	The Winnowing Sheet, If Thou Wilt be Mine (Moore)	Wood, Anglo-Irish Songs	see all Moore Arrangements	
Oh, the Marriage	The Swagging Jig	Wood, Seven Irish Songs	Moffat	
Old Farmer's Song, The	The Sixpence, or It is Not the Tear, At this Moment Shed	Shaw	see all Moore Arrangements	

Port Láirge	He Promised Me at Parting	Bowles, v. 1	Beethoven WoO154	
Pretty Girl Milking Her Cow, The	The Song of O'Ruark, The Golden Rain of Eve Was Descending, The cailin deas, Would I were But That Sweet Linnet	Shaw	see all Moore Arrangements	Beethoven Hoekman
Red-Haired Man's Wife, The Reynardine	Though Full as Twill Hold of Gold From This Hour the Pledge is Given, Renardine	Hughes, v. 3 Hughes, v. 1	Moffat see all Moore Arrangements	
Roisin Dubh Rover, The	Oh! My Sweet Little Rose An Spailpín Fanach, The Girl I Left Behind Me, As Our Ship on her Foamy Track (Moore)	Hughes, v. 3 Friel	Moffat see all Moore Arrangements	
Savourneen Deelish	Savourneen Deelish, I Saw From the Beach, Miss Molly; Tis Gone, and Forever; Molly, My Dear	Hughes, v. 3	see all Moore Arrangements	Shaw
She Moved through the Fair Shule Agra	Shule aroon, Alone in Crowds to Wand'r On, I Wish I Were on Yonder Hill, I Wish I Was by That Dim Lake	Hughes, v. 1 Hughes, v. 3	Cole Hoekman	Corigliano see all Moore Pratley Ditson, Stanford Arrangements
Star of the County Down, The	The Maid of Slievenamon	Hughes, v. 4	Friel	
Tis Pretty to Be in Ballinderry Wearing of the Green, The	Ballinderry and Cronan The Rising of the Moon, Farewell for I must leave thee	Cole Cole	Moffat Moffat	Friel
When in Death	The Bard's Legacy, The Legacy	Somervell	see all Moore Arrangements	

When through Life Unblest We Rove	Banks of Banna; Molly Asthore; Oh! Nevermore; Shepherds, I have lost my love; Had I a heart for falsehood framed	Hughes, v. 1	Ditson
Yellow Boreen, The	An Boithrin Bui, Tuirne Mhaire, Ag an mbothairin buidhe, ta run mo chroidhe		Somervell An Claisceadal, vol. 2

## APPENDIX E: IRISH GAELIC PRONUNCIATION

There are numerous dialects of the Irish Gaelic language, which is usually referred to as “Irish” or “Gaeilge.” It is related to Scottish Gaelic (“Gàidhlig”), but the two are different enough to be considered distinct languages. Although the 2011 Irish census indicated that 1.7 million Irish citizens speak Irish (41.4% of the nation’s population), many fewer citizens speak Irish fluently (only 55,554 people, or 1.27% of the nation’s population, reported speaking it daily).<sup>1</sup> The Irish government has made successful attempts in recent decades to increase the amount of education done in Irish, but widespread use of the language occurs only in small pockets of Ireland called “Gaeltachtaí” (plural of “Gaeltacht”). The Irish government recognizes eight Gaeltachtaí, of which the largest (County Galway) reports over 30,000 speakers, and the smallest (County Meath) reports just over 1,000 speakers.<sup>2</sup> The Gaeltachtaí are found in three out of four of Ireland’s provinces, as the Leinster Gaeltachtaí died out due to the greater English influence in the Pale.

There are certain Gaelic words that occur frequently in macaronic songs. If the text or song is known to have originated in a specific Gaeltacht, I will attempt to provide the IPA for that region; otherwise, I will attempt to provide the pronunciation according to “*An Caighdeán*,” the mid-twentieth century Irish government attempt at standardization of Irish spelling and pronunciation. For studying the songs of Hardebeck or Bowles, which are all in Gaelic, the singer should find an Irish Gaelic speaker through a local Celtic or Irish society. <http://www.daltai.com/> is a good starting place.

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<sup>1</sup> Central Statistics Office of Ireland, “This Is Ireland,” <http://www.cso.ie/en/media/csoie/census/documents/census2011pdr/Pdf%208%20Tables.pdf> (accessed June 30, 2012).

<sup>2</sup> Ibid.

### General rules:<sup>3</sup>

1. Vowels in Irish are classified as being long or short. A long vowel is given a “síneadh fada” that looks like an acute accent diacritic: **íéáóú**.
2. Vowels are further classified as being either broad: **a, o, u**; or slender: **e, i**.
3. Consonants are classified as being broad or slender. A consonant becomes broad if it is preceded or followed by a broad vowel; similarly, a consonant becomes slender if it is preceded by a slender vowel. The rules for pronunciation of broad and slender consonants are as follows:
  - i. **b, m, p**: for broad pronunciation, the lips are pushed out and relaxed; for slender pronunciation, the lips are tensed.
  - ii. **d, n, t, l, s**: for broad pronunciation, the lips tongue is pressed against the upper teeth; for slender pronunciation, the tongue is pressed against the upper teeth and hard palate.
  - iii. **f/ph, bh/mh** (broad/slender pairs): for broad pronunciation, the lips are pushed out and pressed together; for slender pronunciation, the lips are pulled in and pressed together.
  - iv. **c, g, ng**: for broad pronunciation, the arch of the tongue is pressed against the soft palate; for slender pronunciation, the arch of the tongue is pressed against the hard palate.
  - v. **ch, dh/gh**: for broad pronunciation, the arch of the tongue is rubbed against the soft palate; for slender pronunciation, the arch of the tongue is rubbed against the hard palate.
5. Every **r** is flipped.

This section provides translations and pronunciation for words and phrases that occur frequently in macaronic songs.

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<sup>3</sup> Content in this section was developed with reference to Breandán Ó Cróinín, ed., *The Oxford Irish Minidictionary* (New York: Oxford University Press, 1999).

Word:	Meaning:	Pronunciation:
Erin	variant of Éirinn, the dative case of Éire, meaning, "Ireland." Éireann is the genitive case.	[e:rɪn]
Coolin, Colleen, collun	variants of "Cailín," meaning, "Girl"	[kali:n]
Gael	Irishman	[gwel]
Gaeilge	Irish	[gwe:lgə]
Shule Aroon	variant of "Siúil a rúin," meaning, "Walk, my love."	[ʃul a run]
Shule go succir	variant of "Siúil go socair," meaning, "walk softly"	[ʃul gə sʊkɪr]
Agus shule go cuin	variant of "agus siúil go ciúin," meaning, "and walk quietly"	[agʊs ʃul gə kyun]
Shule go teir an durrus	variant of "Siúil go dtí an doras," meaning, "walk to the door"	[ʃul gə ter ən dɔrəs]
Agus eiligh glum	variant of "agus éalaigh liom," meaning, "and escape with me"	[agʊs e:lɪg lʊm]
Is go de movourneen slan	variant of "Is go dté tú mo mhúirnín slán," meaning, "and may you go, my love, safely"	[Is gə de tu mə vu:rɪnɪn slɔn]
Leprehaun, leprechaun	variant of "leipreachán," a little fairy	[lɛprəxɔ:n]
Cruiskeen	variant of "crúiscín," a little jar	[cruski:n]
Roisin Duv	variant of "Róisín Dubh," Black Róisín	[roʃɪn dʊv]
Slievenaman	variant of "Sliabh na mBan," mountain of the women	[ʃliəv nə mɔn]
Fenian or Fian	variant of "Fianna," warriors	[fianə]
Drimin du deelish	variant of "driom fionn dubh dílis," meaning, "dear black white-backed cow"	[drəmən dʊv dɪlɪʃ]
mo bhron go deo	variant of "Mo bhrón go deo," meaning, "my sorrow forever"	[mə vɾo:n gə dɔ] or [mə vɾon gə dʲo]
Drinaun dhun or drinaun don	variant of "Draighneán Donn," meaning, "the brown sloe-bush or thorn-tree"	[drɛnɔn daun]
Lulla lu agus Shoheen sho	nonsense syllables (lullaby)	[lu:la lu: agʊs ʃo:hɪn ʃo:]
Erin go bragh	variant of "Éirinn go Brách," meaning, "Ireland forever"	[e:rɪn gə brɑ:x]
Shamus	variant of "Seamus," James	[ʃe:mʊs] in Connacht and [ʃɔmʊs] in Munster



Sheela	variant of "Síle," sometimes Anglicized "Sheila"	[ʃi:lə]
Connact	variant of "Connacht," Ireland's western province ("Connaught" in English)	[kənəxt]
A lyan van o	variant of "A leanbh ó," meaning, "O, my baby"	[a lyan van o] in Connacht and [a lan van o] in Munster
Armagh	county in Northern Ireland, "Árd Mhaca" in Gaelic	[arma]
Cruckhaun Finn	variant of "Cruachan Fionn," the throne of mythical warrior Fionn mac Cumhaill	[kruxɔ:n fin]
Savourneen deelish Eileen oge	vairiant of "[I]s a mhúirnín dílis Eilín óg," meaning, "And my loyal love, young Eileen"	[sa vurnin di:lɪʃ aɪlɪn o]
Asthore (or Asthoreen)	variant of "a stór," meaning, "my darling;" or "a stórin," meaning, "my little darling"	[astor] or [astorin]
Aboo	variant of "abú," meaning, "long live..." or "may they win!" probably from "bua," meaning, victory	[abu]
Céad míle fáilte	a hundred thousand welcomes	[ke:əd milə faltə]
Lough Neagh	variant of "Loch nEathach," a lake in Northern Ireland	[lɔx nah]
Colleen dhas cruthen namoe	variant of "Cailín Deas Crúite na mBó," meaning, "the nice girl milking the cows"	[kalin das krutə nə mo]
Paistheen Fion	variant of "Páistín Fionn," meaning, "fair-haired child"	[pɑʃtɪn fyɔn]

## APPENDIX F: IRISH WORKS FOR FURTHER STUDY

Because this study is limited in its scope to available classical vocal arrangements of melodies from Irish oral tradition, there are categories of Irish music that are not included. This appendix lists related music that may merit further study.

### 1. Folksong collections:

These works did not fit the parameters of this study either because they are difficult to obtain or because they may not qualify as classical vocal arrangements.

Bunten, A. C. *Brown Eyed Mary: Founded on an Old Irish Air*. London: J. Williams, 1910.

Eckstein, Maxwell, arr. *Londonderry Air: Would I Were the Tender Apple Blossom*. New York: Carl Fischer, Inc., 1945.

Hardebeck, Carl G. and Padraic Gregory. *Anglo-Irish folk Songs, Vol I and II*. London: Stainer and Bell, [n.d.]

James, Gareth, ed. *The Wind that Shakes the Barley: A Selection of Irish Folk Songs*. Belfast: Appletree Press, 1983.

Johnston, Jim. *Humours of Dundalk: Collection of Folk-Songs*. Dundalk: Séamas Mac Seáin, 1985.

Meek, Bill. *Irish folk songs*. Dublin: Gill & Macmillan, 1997

Ní Riain, Nóirín. *Stór Amhrán: a Wealth of Songs from the Irish Tradition*. Cork: Mercier Press, 1988.

Ó Canainn, Tomás. *Traditional Slow Airs of Ireland: More Than 100 of the Most Beautiful Irish Airs*. Cork: Ossian, 1995.

Rooney, Hubert. *The Pigott Album of Irish Songs*. Dublin: Pigott, 1900.

Shields, Hugh, ed. *Old Dublin Songs*. Dublin: Folk Music Society of Ireland, 1988.

———. *Sean-Amhrain i Gcló*. Dublin: Cumann Cheol Tire Eireann, 1984.

### 2. Irish song collections that do not use known traditional melodies:

These composers wrote songs with Irish texts or in Irish musical styles, but composed their own melodies instead of using melodies from Irish oral tradition. They used devices that were commonly associated with Irish traditional melody, without actually quoting folksongs.

**Bax, Sir Arnold (1883-1953)**

A Celtic Song Cycle (Five songs), 1904

To Eire, 1910

5 Irish Songs, 1921

3 Irish Songs, 1922

**Esposito, Michele (1859-1955)**

Deirdre (Irish cantata), 1897

Roseen Dhu (Seven songs), Op. 49, 1901

Irish Melodies, Op.41 (n.d.)

**Harty, Hamilton (1879 -1941)**

Colleen's Wedding Song, 1905

An Irish Love Song, 1908

Six Songs of Ireland, Op. 18, 1908

Antrim and Donegal: Four Songs, 1926

Five Irish Poems, 1938

**Hughes, Herbert (1882-1937)**

Songs of Connacht, (Nine songs), 1913

**Larchet, John (1884-1967)**

Individual songs: Padraig the Fiddler, 1919; An Ardglass Boatsong, 1920; A Stóirín Bán, 1920; Diarmuid's Lament, 1937; The Stranger, 1939; The Thief of the World, 1939; The Wee Boy in Bed, 1943; The Cormorant, 1947; Wee Hughie, 1947; The Small Black Rose, 1955

**Needham, Alicia (1872–1945)**

Individual songs: Green Springs, The Maid of Garryowen, Irish Cradle Song, Maureen, Waiting for the May, The Irish Reel, Lonesome, O'Shanaghan Dhu, Hushen

**Palmer, G. Molyneux (1882-1957)**

James Joyce's *Chamber Music* (32 songs)

Individual songs: Lovely Mary Donnelly, Nationality, Sunny Boreen, To Music.

**Victory, Gerard (1921-1995)**

Individual Songs: An Old Woman of the Roads, Beg-Innish, 1968; Nach Aoibhinn dos na h-Éininí, 1953; The Return, 1980.

Also, sizable output of Irish choral music.

**Villiers Stanford, Sir Charles (1852-1924)**

The Rose of Killarney, 1896

An Irish Idyll in 6 Miniatures, from "The Glens of Antrim," op.77, 1901

A Sheaf of Songs from Leinster, Op.140, 1913

The Fair Hills of Ireland, 1918

### 3. Irish Operas:

Balfe, Michael William (1808-1870), *The Bohemian Girl* (1914)  
 Benedict, Julius (1804-85), *The Lily of Killarney*, (1862)  
 Esposito, Michele (1859-1955), *The Tinker and the Fairy* (1910)  
 Lover, Samuel (1797-1868), *Il Paddy Whack in Italia* (1841)  
 O' Dwyer, Robert (1862-1949), *Eithne* (1910)  
 Palmer, Geoffrey Molyneux (1882-1957), *Srúth na Maoile* (1923)  
 Stanford, Charles Villiers (1852-1924), *Shamus O'Brien* (1896)  
 Wallace, William Vincent (1814-65), *Maritana* (1845).

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